IN THIS ISSUE: WAS WAGNER A FAILURE?—By W. J. Henderson

MUSICAL COURIER

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Wagnerian Tenor, is Appearing for His Eighth Season with the Metropolitan Opera Company

RICHARD WAGNER'S LAST PORTRAIT
(Bayreuth, 1882)
The second and last Bayreuth Festival in Wagner's lifetime took place from July 26 to August 29, 1882.

COSIMA VON BÜLOW AND HER FATHER, FRANZ LISZT,
from an old photograph, taken about 1860. Cosima married Wagner on August 25, 1870. There were three children of this marriage, Isolde, Eva and Siegfried.

THE WAGNER VILLA AT TRIEBSCHEN,
where Wagner took refuge in 1865, when his life had been made unpleasant in Munich by court intrigues and opposition of the leading critics of the city. The villa is situated on Lake Lucerne.

THE MUNICH VILLA.
This splendid residence was placed at the composer's disposal by King Ludwig of Bavaria in 1864. Tristan und Isolde was produced in Munich in 1865, under Hans von Bülow.

CASTLE SCHRECKENSTEIN,
near Aussig, Czechoslovakia, recently demolished. Here, in this ancient ruin, Wagner began the composition of Tannhäuser in 1842, while stopping at a modest inn situated in the lower wing of the castle.

WAGNER AT BAYREUTH,
a celebrated painting by G. Papperitz. Richard Wagner is seated with the open score of one of his works which Liszt is reading at the piano. Standing behind the composer is Emil Scaria, celebrated basso, the first Gurnemanz in Parsifal, who visited America in 1880. Front, left, Cosima Wagner, with her arm about her son, Siegfried, then a boy. Next to her is Amalia Materna, the original Kundry, who sang in America in 1882. Bending over Liszt is Hans Richter, famous Wagnerian conductor; next to him Hermann Levy, first conductor of Parsifal at Bayreuth. On the wall is a picture of King Ludwig of Bavaria, Wagner's patron.

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MUSICAL COURIER

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Smetana's The Bartered Bride in Lyric Sway at Metropolitan

Merry Bohemian Opera Wins With Bright and Tuneful Score Admirably Sung and Acted by Ideal Cast

By LEONARD LIEBLING

Last Saturday afternoon marked the resurrection at the Metropolitan Opera, of Friedrich Smetana's famous and lastingly popular opera, The Bartered Bride.

The gay and melodious work had been given a rest by our opera house for some years, and its present reappearance was most timely, both as an antidote against the prevailing waves of gloom, and as contrast to the seriousness and sonorities of Emperor Jones, Elektra, and the repertoire of music dramas by Wagner.

If good wine needs no bush, certainly Smetana needs no new explaining. He stands out as the best operatic composer cradled in Bohemia (Czechoslovakia). The only present-day creator from that country who has achieved fame in opera is Weinberger, and his Schwanda derives admittedly from Smetana. Both composers derive from the rich store of ancient Bohemian folk material in song and story. If Smetana's orchestration (The Bartered Bride had its première at Prague, in 1866) lacks the modern complexity and full richness of Weinberger's, at least the older master cut his instrumental cloth successfully to the patterns of his own design, and uninfluenced by the then already provocative Wagner.

A Tuneful Score

The Bartered Bride has a remarkably brilliant overture, and the entire score is replete with merry tunes and dance rhythms that surround a few airs of unaffected tenderness and sentiment. It is good to report that the lovely music gave evident pleasure to all hearers last Saturday, those who have loved it long and those who made its joyous acquaintance for the first time.

The comic libretto, with its naïve tale of Bohemian peasant life, exerted its own buoyant appeal, and there was rippling laughter when the quaint characters became involved in the simple complications that are so happily unravelled at the end—contrary to the usual operatic happenings on the same stage.

An Excellent Cast

A splendid cast and resplendently colorful costumes and settings were Gatti-Casazza's contributions to the occasion; and Hans Niedecken-Gebhard did stage direction of point and credibility. A bow of thanks, too, to Giulio Setti for his spirited and warm voiced chorus; and to Rosina Galli for devising so atmospherically the ebullient dances in which Rita De Leporte, Giuseppe Bonfiglio, and Mildred Schneider figured with expertly delivered solo graces.

Elisabeth Rethberg, with purity of tone and sincerity of feeling, did some exquisite warbling as Marie. She gave a histrionic assumption of tender archness and affection, as becomes the village belle who is as good as she is sweet.

And what a dashingly bucolic swain Rudolf Laubenthal made of Hans, with his jaunty hussar cap, boots, swaggering gait, and romantic ardor. He kept his voice within the required song limitations and made the most of his rollicking and mock mournful ditties.

A classically humorous characterization was Marek Windheim's stuttering Wenzel. He seized on every chance to get laughs from the audience, but kept strictly within the story and extracted all his fun from the hilarious sorrows of Wenzel and the manner in which he nuanced his vocal part. The celebrated stuttering song had a gale of success.

Alfredo Gandolfi, in a marvelous makeup, also furnished adorable antics as Springer, the ringmaster and strong man of the circus—a circus which included authentic acrobats, a tight rope walker, clowns, tumblers, all recruited from the forces of the Metropolitan.

(*Continued on page* 16)

Kricka's Opera, Spuk im Schloss, Merrily Received in Vienna

Book, Based on Oscar Wilde, Amusing—Fine Performance—Radical Change in Opera Administration—Concert Life at Low Ebb—Krauss Conducts Sacre du Printemps

By ERWIN STEIN

Vienna.—A comic opera by Jaroslav Kricka, Spuk im Schloss (Spook in the Palace), is thus far the only novelty of the new year at the Vienna Opera. Kricka is a Czech composer, born in Moravia fifty years ago, who hitherto has been known chiefly for his song cycles, choral music and compositions for children. Before the war he taught in Russia and came under the influence of Russian composers; but since the war he has been professor at the Prague Conservatory and conductor of a leading Prague chorus, and there he became largely influenced by Novak.

Kricka's opera is based on a delicious story of Oscar Wilde's entitled The Canterville Ghost. He is a talented composer, and there are many charming ideas in the score, most of them steeped in the local color of his native land. Especially witty is the aria of the ghost, which parodies the old Italian opera style in amusing fashion.

On the other hand, the opera also has drawbacks. The composer has not succeeded in finding a style to embrace the two scenic elements, sober, modern matter-of-factness and mediæval romanticism, the clash of which constitutes the humor of the piece. Moreover, the music is not especially original. But leaving the strictest artistic standards aside, the work provides ample opportunity for an amusing evening. Its success at any rate was great, thanks partly to a performance which was altogether worthy of the Vienna Opera.

Many of its best singers were in the cast: Margit Angerer, Adele Kern and Rosette Andy among the ladies; Helgar Rosswaenge, Richard Mayr, and Alfred Jerger among the men. Lothar Wallerstein's stage management was distinguished by a graceful mo-

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Monte Carlo Premiers Ballet Based on The Blue Danube

A SCENE FROM THE BLUE DANUBE, AT THE MONTE CARLO OPÉRA

Monte Carlo.—The creation at the Monte Carlo Opéra of The Blue Danube, music by Johann Strauss, was one of the greatest triumphs in the annals of modern ballet in Europe. It was given by the Russian Ballet of Monte Carlo, costumes and scenery by Constantin Guys, libretto and choreography by Leonide Massine. The Strauss music was arranged and orchestrated by Roger Desormière, orchestra conducted by Scoho. The first performance, a gala in honor of the Prince of Monaco, brought the elite of the French and Italian Rivieras. In two scenes, The Blue Danube is called *un ballet de caractère*, its score giving opportunity for a wide variety of solo and group dances and striking stage pictures. The entire company was recalled and cheered. I. S.

Paris Hears Ravel's Concerto Written for Left Hand Only

Pianist Wittgenstein Performs Work—D'Indy's Library Sold—Critics and Artists Meet in Friendly Debate

By IRVING SCHWERKÉ

Paris.—Others may not agree, but I think Ravel has taken a sort of tumble. The concerto for left hand alone, for piano and orchestra, had more publicity than it could stand. The stories about disagreements between the composer and Paul Wittgenstein, about peace being restored, and all that sort of thing, prepared one to expect more than was forthcoming. I cannot call this work, great Ravel. Apparently quite a lot of people had suspicions, for there were many empty seats. From the standpoint of applause, however, there was a good public success, and both Ravel, who conducted, and Mr. Wittgenstein, his soloist, received acclaim and recalls.

The latter artist gave a brilliant and intensive performance, making the most of the material he handled. His one-handed skill is astonishing; his musicianship is unquestioned.

Though written in 1931, shortly after the first piano concerto, the two scores differ widely in that the first has an abundance of music pressed into it, while the left-hand concerto makes only a timid approach to solid substance. Naturally, there are loads of technic, but technic in a man like Ravel is taken for granted. And whether the piano part sounds like one or two hands, or a dozen, I do not care. What I want it to do is to say something vital, or when not engaged in saying something vital, at least to do something dazzling. From this viewpoint, the concerto for left hand completely disappointed my expectations. Its single movement (or rather two uninterrupted movements), with its so-called jazz effects, involved writing, wealth of orchestral color and *savoir faire*, left me wishing for the real music to begin. It was a Ravel concert, than which infinitely more impressive have been heard. The Valses Nobles et Sentimentales and Alborada del Grazioso are pleasing enough, and that is about all. Most of their orchestral subtleties Conductor Roger Desormière overlooked. Tzigane, for violin and orchestra, as played by Lucien Schwartz, was not convincing. The concert ended with Ravel conducting Bolero. I have had all I want of this piece and did not stay to hear it.

Child Performers

Every day, in every way (begging Coué's pardon) are concert performers getting younger and younger. Ruth Slenczynski, who is emerging from six into seven, gave a recital at the Champs Elysées Theatre, before a large crowd. They liked her immensely and clapped and cheered. Her program comprised pieces by Bach, Mozart, Chopin, Beethoven and Schubert. I am not fond of child performers and could not share the crowd's

(*Continued on page* 34)

Metropolitan May Tour Extensively

Plan Contemplates Appearances on Pacific Coast, in Middle West and Eastern Cities

The Metropolitan Opera Company, which is facing adjustments, due to financial stress, may be reorganized so that its season will include appearances in Chicago and San Francisco, as well as New York. There would also be limited engagements in Boston, Hartford, Baltimore, Philadelphia, Atlanta, Washington, Richmond, Rochester, and other centres. This would take some of the financial burden from the New York sponsors and distribute it among music patrons of the chain of cities to be visited. According to this plan, the New York season would open about January 1 and continue for some twelve weeks, just half of the usual New York schedule.

Although there have been rumors that the association's operating company would disband after March 12, the close of the current season, the consensus of opinion is that the Metropolitan will continue. A proposal is advanced to advocate a season divided between New York and Chicago, with patrons in the latter city meeting a share of the guarantee. Another is to shorten the season even more than the present sixteen-week span, and a third proposes a fifty per cent cut in artists' salaries. Still another favors the dismissal of foreign artists and a continuance with all-American talent.

The real estate company which owns the opera house is made up of boxholders, and the association's lease expires this year. According to Paul D. Cravath, chairman of the board of directors, the Metropolitan season for 1933-34 is under discussion by the board of directors and the real estate company. Mr. Cravath added, "There is no authority for the statement that the opera association will disband at the close of the present season." There seems to be no recurrence of the rumors that the Metropolitan forces will move to Rockefeller Center.

Giannini in Paris

(Special cable to the Musical Courier)

Paris.—Dusolina Giannini's recital here on February 3 was an overwhelming success. The large audience demanded endless encores and repetitions. Hundreds stormed the greenroom clamoring for autographs. S.

Eugene Goossens Honored

Cincinnati, O.—Eugene Goossens has received word from Europe that he has been accorded honorary membership by unanimous election in the Royal Academy of St. Cecilia, Rome, Italy. This is regarded as one of the greatest honors that can be bestowed upon musicians, artists and men of letters, and in the dispatch Mr. Goossens is told that it was conferred upon him "in homage to your musical work." M. D.

WAS WAGNER A FAILURE?

By W. J. HENDERSON
Music Critic of the New York Sun

THE Musical Courier invited the distinguished Mr. Henderson to write this article and publishes it with a sense of gratitude to him, for he is a particularly active critic and journalist with little time for outside exercise of his pen. The invitation was extended to Mr. Henderson because than him no one in America has been a closer student of the Wagner music and cult, or had wider experience in observing and recording their development. The present searching essay is a proof of Mr. Henderson's deep knowledge of, and sympathetic affiliation with, the subject of Wagner, his music dramas and their profound influence.—THE EDITOR.

WAS Wagner a failure? He fervently desired to free the German lyric stage from the deadening influence of commercialism. The German opera house of today is a temple of art with a guardian box office. He hoped to strip the opera of his country of the artificial forms and ideals imported from other lands and sanctified by convention, and to bring the theatre into such a relation with the life and thought of the German people as the Greek theatre bore to those of the Athenians. Today the most far flung triumphs of German opera composers are based upon American jazz. Jonny spielt auf is a sorry descendant of Tannhäuser and Die Meistersinger. The Sängerkrieg auf Wartburg and the prize song of the night club negro coexist. The latter is box office undisguised. Wagner believed that the untrammeled creatures of legend and mythology should occupy the stage with free utterance of passions, unbound by limitations of history or locality. We are invited to attend representations of Ochsian vulgarity and the deadly dullness of a Tote Stadt. Wagner was convinced that the solid foundations of a music drama rested upon situations in which the protagonists might sing out the emotions of their souls in melody liberated from hoary traditions and expanded in an unrestrained spontaneity. The German opera stage of today reverberates with four cornered opera tunes, or, when the modernists have their hour with music is entirely without lyricism. It even resorts to accompanied conversation and in the preposterous Wozzeck of Alban Berg confesses itself an empty pretense of vocal utterance, disguised in orchestration.

Was Wagner a failure? The answer is easily and immediately found. He assuredly was not. The lyric stage, even in its worst productions, cannot escape some measure of his influence; in its best estate it is incontestably the inheritor of the wealth of his genius. The whole world of music outside the theatre is treading paths opened by him. The symphony and the song, the concerto and the quartet, the piano and the orchestra, all bear some fruits of his sowing. The composers from Helsingfors to Cape Town, from the Great Lakes to the Magellan Straits, build upon his harmonies, climb upon his orchestration, and weave many of their wondrous spells with magical transformations of his themes.

But these are only the outward and visible signs of an inward and spiritual grace. Under the surface of the whole forward movement of music since Wagner's death runs the irresistible current of his ideals; and it is to these that we must give thought if we are to estimate what Wagner still means to the world of musical art. In his own day he was an iconoclast, a revolutionist, and an originator. Therefore he was a disturber of the peace, and the slumbrous world, aroused from its indolence, threw things at him. But this was only the world's dull-witted repetition of its immemorial treatment of independent minds. It is not difficult for us to see through the long perspectives of the road behind us the real significance of Wagner in his own day. Whatever conflicting points of view we find, we discern a general recognition of the fact that a fiery brand had suddenly fallen among the dead leaves, dry rot and stagnant marshes of the musical world. Respectable old ladies of criticism were shocked; comfortable *Kapellmeisters* trembled in their boots; and impotent intendants vituperated in their box offices. The lyric theatre was forced into the throes of a rebirth, which gave it far more agony than the delivery of Peri's Eurydice.

Tannhäuser, which is today complacently catalogued as a product of Wagner's formative period and indulgently heard by the superficial listener, was a revolutionary document in 1845 when it was produced in Dresden. There is no need to reprint the violent diatribes against musical innovations which have since been incorporated in the common possessions of the art. But it is worth while to note that the opera made its way in spite of its foes. It was produced at Weimar in 1849; Schwerin, Breslau, Freiburg and Wiesbaden, 1852; Königsberg, Hamburg, Darmstadt, Elbing, Cassel, Frankfort, Posen, Leipsic, Riga, Barmen, Bremen, Bromberg, Cologne, Danzig, Düsseldorf, Prague and Stralsund, 1853; and later in a still increasing number of performances. It even crossed the ocean and was sung in this city in 1859. The spread of Lohengrin was equally swift, but it took Tristan und Isolde nine years to travel from Munich to Weimar and eleven years to reach Berlin.

The construction of the new road in musical art was difficult, but certain of success. When Wagner died in 1883, he had lived to see himself recognized all over the world as an irresistible force. Even those who most bitterly opposed him confessed his power and in the end acknowledged his triumph. They never admitted their own defeat, but, like the seven thousand unconquerable British at Albuera, went down still fighting. Their ideals had to surrender to Wagner's, and a mere glance at the stage will prove the existence of a new order.

WAGNER, VERDI, AND LISZT

Of all composers who ever wrote for the theatre Verdi was most impatient of theories of dramatic art. He believed in spontaneity, freedom of fancy and direct vocal expression. Yet as far back as Don Carlos he was charged with succumbing to the influence of Wagner. The charge today appears ridiculous to us, and even more absurd is the accusation made so violently in the seventies that Aida was a complete surrender to Wagnerism. The broader and more correct view is that Verdi, who was gifted with an extraordinary genius for the theatre and had no need of foreign models, was a progressive artist, not blind to the signs of his time. The shop worn formulae of the Italian stage he had begun instinctively to recast even in his earlier works, and when he came to the composition of Aida, he had developed a new style from which the melodic and harmonic *clichés* were banished. But it is clear that in this grand opera we still have recitative and aria, duet and ensemble marching according to the old plan of furnishing variety and contrast in the successive scenes. Radames does not make an entrance and therefore is said not to have an *aria d'entrata*. But the fact that he is on the stage at the rise of the curtain should not veil the fact that his brief dialogue with the priest is a time honored recitative prefatory to the air Celeste Aida which introduces him to the audience and sounds the basic note of the style of the entire score. Verdi remained essentially an Italian opera writer, but revealed himself as the master equipped to lead his art out of the sterility of an exhausted past. He stood quite abreast of Wagner and in style wholly independent of him. But the march of progress in which Verdi was a leader had been begun and gone far forward under the banner of Wagner. It was true that Verdi felt the influence of the tremendous spirit which had aroused all Europe. Italian opera has never returned to the flesh pots of Rossini, nor French to the glittering superficialities of Meyerbeer, since Wagner set the stormy seas of the Flying Dutchman lashing the coasts of the continent. Had there been no Wagner or Verdi, Puccini's "long streaming phrases" and his lyric dialogue from which almost every faintest trace of classic recitative is gone would never have superseded the naive tunes and gentle dance rhythms of the prolific Donizetti.

One cannot believe that Italian composers burned their midnight oil in studying the bulky propaganda of Wagner. They did not need to peruse the pages of Opera and Drama or the Art Work of the Future to learn what would become the gospel of a later day. The last act of Tannhäuser had shown them the handwriting on the wall. When Richard died, it was Verdi himself who said: "This is the passing of a great personality, of a name that leaves a most powerful imprint on the history of art."

Wagner's powerful imprint began when his methods raised the first questions in the minds of composers, whether writers of opera or instrumental forms. There is danger of losing all sense of proportion in any attempt at tracing the influence of one musician on another, but we may not be far astray when we point to the fact that Liszt's first symphonic poem dates from 1853-61. This was the Faust Symphony. The composer's acquaintance with Wagner began before that. We find him writing on May 14, 1849: "Richard Wagner, a Dresden conductor, has been here since yesterday. This is a man of wonderful genius, such a brain splitting genius indeed as becomes his country." Whereupon Liszt continued with a rhapsody over the score of Lohengrin.

COSIMA WAGNER,

from a photograph taken in her last years. She married Wagner in 1870, after her divorce from Hans von Bülow. At the time, Wagner wrote, "To me has come the woman who knows that I can well be helped. . . . She rose above her shame and easily bore the world's condemnation." She was directress of the Bayreuth festivals for many years, and died there on March 31, 1930.

The internal evidences of the influence of Wagner's score on the volatile mind of Liszt might be pointed out by any musical student. But it was not in his orchestral works alone that it operated. True, Liszt introduced the *leit motif* into instrumental music and for that was called a disciple of Wagner. But should we not rather perceive the influence in the broad lines of composition attempted by Liszt, in the adoption of a technic of orchestration unknown before Wagner, and a system of harmony which brought into modern music a new liberty without any alteration of its fundamentals? From Weimar to Russia is a considerable journey; but how did Tschaikowsky come to adopt the *leit motif* device in certain symphonic works? True the Tschaikowsky "motto," as it has been called, bears a closer resemblance to the *idée fixe* of Berlioz than to the malleable and pregnant theme of Wagner, but the Russian's use of the theme is often an effort to give it a signficance of Wagnerian type and sometimes to derive the principal symphonic materials from it.

But we are not yet at the root of the matter. We may venture to lay aside all technical matters. Musicians from the beginning have made their progress and have kept their art vital with the sap of an endless spring by finding new ways of saying what was in them to say. We should concern ourselves less with the readiness of musicians to seize on novel devices than with their facility in perceiving and accepting new aesthetic conceptions. It is incontestable then that the breaking of shackles by Wagner was less important than his novel and triumphant demonstration of the right and the power of every artist to express himself according to his own convictions and to create his own medium of expression.

The composers who have left the stamp of their individuality on the art are not those who have vainly striven to imitate Wagner, but those who have profited by their grasp of the artistic principles underlying his creations. There has been no Wagnerian school of opera composers in the sense that there was a Handelian school. Who has heard of Bungert's unfinished hexalogy, Homerische Welt? Of all the apostolic gospels only Haensel und Gretel survives. The post-Handelian period in operatic history was a long decrescendo. The dozens of dwarfs who strutted under the giant's robe have been forgotten, while today men are awakened to the fact that, although Handel was the slave of the conventions of his time and obediently provided arias, duets and recitatives for the glorification of singers, the darlings of his glorious company of celebrities are all dead, and most of them forgotten, while Handel's operas, when revived, are found to be still alight with the flame of immortality.

It would tax the memory of a musical antiquarian to quote the titles of twenty post-Wagnerian operas, with scores woven of artificially shaped and unchangeable representative themes. They are as dead as the Pharaohs—and far more useless, since no archaeologist can find treasures in their tombs. But Handel bequeathed to us certain principles of vocal stage art which have become and will remain part of the method of all time. The composers who have adopted those principles and upon them developed their own systems of composition have contributed something individual to music.

The few who recognized the fundamental verity of some of Wagner's doctrines were not composers either young enough or docile enough to accept and assimilate his ideas, but rather men like Liszt, who saw a new force belonging to a different world, or theorists and essayists who could do doughty battle with the pen of journalism. The spread of the Wagnerian conception of the music drama was by no means as sluggish in its movement as we have been led to suspect, but the impossibility of copying that music drama with any measure of success left Wagner a magnificently solitary figure when the sun of his fame rose to its zenith and revealed him to the multitude.

WHAT WAGNER TAUGHT

We cannot lay too much stress on the significance of the artistic principles given to us by Wagner. Let us ask ourselves once again just what they are. Did Wagner convert a world to the belief that the myth was the best subject for operatic treatment, or that the staff rhyme was the most suitable form of text? Did he convince us that the historical subject must be abandoned because of its political complications? Did he satisfy musical creators that the system of representative themes was the spinal column of an operatic body? He did none of these things. Primarily he brought the art of the lyric theatre under the domination of one fundamental law, namely, that musical formula must not govern the composition of opera. His law was not new; his application of it was. Gluck and Weber had felt the force of the argument against musical formula long before Wagner, but they did not originate any practical method of escape from its demands. Wagner solved the problem, for all time probably, by showing us that the dramatic situation in opera must be emotional, and that when it was reached, physical movement on the stage should cease, or at any rate be reduced to mere outline, in order that the actors might sing out their souls in a free and extended musical expression.

It would be superfluous to quote the well known passages from his prose works setting forth his basic conceptions of the true nature of a lyric drama. But let us remind ourselves that he laid down as a fundamental proposition that the whole drama must consist of series of moods, each logically related to the other, each perhaps capable of sufficient duration to constitute an entire scene, and each essentially suited to embodiment in lyric form. It was his conviction that of such stuff the dreams of the opera composer must be made, which caused him to abolish from his thought any consideration of the absolute musical rule, the superficial succession of aria, duet, chorus and ensemble. If any one of these thrust itself into his contemplations as a needed item in his scheme, he made no attempt to evade the issue. Siegmund sings his love song, Wotan his farewell, and one of the most stirring choruses in all opera acclaims Hagen.

However, there can be no present call for detailed explanation. One has only to examine the structure of important operas produced since Wagner showed the way, to be convinced that his theories underlie the practice of many writers of diverse tendencies, races and cultures. The entire contemporaneous school of Italy has followed his lead either directly or along the wisely modified lines drawn by Verdi. The Italian remains an Italian, but he does not go to school to Rossini or Bellini. He is prone to fasten his mind upon the scores of Puccini, whose passionate sensuousness of musical speech

IN NEXT WEEK'S ISSUE
WHY MALIGN YOUR FOREFATHERS?
By Percy A. Scholes

WAGNER'S FIRST WIFE, MINNA, NÉE PLANER,

an actress. It was an unhappy marriage for both parties, and her death in 1866 released Wagner from ties which he characterized as "the misery which is the ruination of thousands and thousands."

WINIFRED WAGNER, AND HER OLDEST SON, WIELAND,

now sixteen years old, destined to carry on the heritage of Richard Wagner. The boy is seated at the master's favorite piano, on a chair built according to specifications of Franz Liszt, his great-grandfather, designed to enable the great pianist to lean far back when playing, according to his custom. (Photo by Wide World, Berlin.)

MATHILDE WESENDONCK

was immortalized by Wagner in his letters and diary entries, which are lofty and moving love poems. In 1857 Mme. Wesendonck settled in Zürich, where her villa was situated on the hilltop, next to Wagner's "refuge." She is a subject of much speculation to Wagner's biographers.

could belong to no other nation than his own. The contemporaneous French opera is veneered with that metropolitan urbanity of manner which stamps it as the product of the polite Parisian mind. The court and the salon have sung their elegant accents through the music of the French stage ever since Lully unctuously insinuated himself into the good graces of Louis XIV and stole the Academie Nationale from its rightful owners. Yet French opera has not quite recovered from the convulsion caused by the revelation of the derided Tannhäuser in 1861. When some one christened Massenet "Mlle. Wagner," he was emitting a sarcasm and at the same moment betraying the fact that he had missed the entire significance of Wagnerism. Massenet went on writing operas in the old musical forms and constructing them so that each act led up to a vocal *tour de force*. But he could not avoid making an essay at the use of the representative theme, the delineative orchestral background and the more or less evident union of "the arts tributary to the drama." The Italians have accepted with far greater adaptability the external machinery of Wagner. They have almost eliminated all trace of their classic recitative. They have extended their musical continuity beyond the narrow limitations of recitative and aria, duet and trio. They have retained the idioms of their native musical language and have eluded the pitfalls of imitation of German style; but the mold into which they pour their materials, if not fashioned by Wagner, was at any rate shaped after his.

Even in these considerations we have not touched the heart of the matter. Wagner has not failed because his works—even the immature publications of his early period—are based upon the incontestable proposition that the music drama must be a drama of emotions and that these emotions are the subject matter, best fitted to give music free and spontaneous utterance.

Commentators have been at immense pains to point out to us that, when Wagner scrapped all the old machinery of the opera, he also threw upon the waste pile the ineluctable laws upon which the whole structure of the poetic drama rests. Discussion of these laws has become a burden and a weariness to the flesh, because too many historians of music, biographers, critics and musicologists have ignored the basis of man's conception of art. They have either forgotten or neglected to learn that art is an emanation of the human mind, that it is not of divine origin except in its passionate desire to reproduce in the only terms within the grasp of the man the elemental beauty created by the maker of the universe. Man has sung from the very twilight of his existence, but he came slowly to the development of an art of musical utterance. When he did realize that music was capable of artistic plan and consummation just as fully as painting or architecture, he inevitably sought for the methods and forms by which simple musical conceptions might be reared into imposing edifices. But one fundamental truth held him in unbroken conviction, namely that the root of music was song and that the root of song was lyric.

The communications of music after it has risen above the mere drumming of rhythms, had been primarily those of feeling. Man sang when he was glad and when he was sorry. He rejoiced in melody; he mourned in dirge. All the thousand and one artifices which crept into musical art during its progress of over a thousand years have never satisfied man that his lyric chant should be condemned to silence. The countless problems that have arisen have been those dealing with the correct aesthetic treatment of it. Again and again attempts have been made to regulate the song of mankind by theories propounded by ascetics, shocked by its pagan liberty, or libertines determined to rob it of its priestly nobility. Reform after reform has been projected to save musical art from the world, the flesh and the devil. All of them have have failed because they have not been based on a recognition of the historical truth that, despite its long servitude in the church, music in its best estate is and must be an idealized utterance of man's pagan nature.

Wagner's Applied Theories

If then we wish to know why Wagner is such a mighty power, can we not find the answer in the subordination of all the accumulated mechanics of his art to the full and free expression of feeling? In the drama, he declared, one knows only through the feelings. All drama spoken or sung is based on a conflict of passions. Where there is no such conflict there is no play. Wagner, better than any other composer who ever lived, understood the compelling force of this law. He desired to have the opera libretto freed from everything which interfered in the slightest degree with the development and exposition of grand emotional situations, and those situations were to be the climaxes in the construction of his musical scheme. The whole first act of Die Walküre leads up to the irresistible outburst of passion in the love duo of Siegmund and Sieglinde. The musical focus of the second act is the Todesverkündigung, one of Wagner's most impressive lyric passages. The climax of the third act is Wotan's farewell, a song, if ever there was one, not an operatic aria, but a vocal number standing squarely on its own feet, and impossible without its organic relation to the entire work.

The furthest development of the Wagnerian system of operatic architecture is Tristan und Isolde, and in it we find the climax of each act in a stirring emotional situation, expressed in an extended musical form. The first act moves with an apparently impulsive, but actually logical march of feelings from the initial utterance up to the passionate converse of the hero and heroine after their constraints have been destroyed by the potion. In the second act the musical climax arrives with the great duo, *Sink hernieder, nacht der Liebe*, and the coda is the pathetic reproach of King Mark. The Liebestod furnishes the majestic musical summing up of the final act and of the entire tragedy.

It is not necessary to proceed with this examination. Every Wagner lover has doubtless long ago made it for himself. The philosophical basis of opera, if it has any at all, is its recognition of the nature and proper application of its own special means. Whatever the varying theories of composers have been, they have invariably failed when they endeavored to escape the admission that opera meant music, music to be sung as well as music to be played upon instruments as accessory or corollary. No opera has attained lasting favor which eliminated from its plan the publication of emotions by means of the musical utterances of the human voice. No other composer ever succeeded in uniting the vocal and instrumental elements of opera as Wagner did, and with all its opulence of instrumental effect and its web of themes his orchestra, except in places where it assumes the role of solitary speaker, remains accessory to the vocal medium.

Wagner today means the preservation of a form of poetic drama which has been endangered by the experiments of musicians seeking to make of it a vocal *parlando* with orchestral explanation or a succession of vocalises without purpose beyond the exhibition of the voice. It matters not whether librettists follow Wagner in his theories about the subjects for musical drama. The late John van Dyke, one of the profoundest students of art ever produced by this country—or any other, for that matter—wrote this: "Art, strictly speaking, whether in the book, the picture, the marble or the coin, is not the thing said, but rather the manner of its saying." Wagner said it in music. In and by itself it is great music, irrespective of gods or mortals. It is music which cannot be dissociated from its psychological basis, and this can be said in spite of its frequent concert performance and its popularity in the resorts of music lovers outside the opera house. For those who listen enthralled to Wagner in the concert hall are those who know and love him.

No, Wagner was not a failure. He could not deliver the theatre from the tyranny of the box office nor the world's public from the government of the desires of the flesh. But he restored to vitality principles which had been atrophied through sloth and neglect, and he demonstrated anew the incontestable truth that upon their observance not only the health, but the very life of the musical drama depended. And with that accomplished, he bequeathed to us works which remain triumphant proofs of the eternal verities of operatic art and which are today the most popular in the entire repertoire of the theatre. The oldest of those in the active list has endured eighty-seven years of wear, the youngest, half a century, and none of them ever has to be revived because none has ever fainted by the wayside. They are alive because they are always alive. For this the world loves them and cherishes them.

"GENTLEMEN, A GENIUS!"

By ERNEST ANSERMET

(Translated by Isabel Gillespy)

[*The following article was written by the eminent conductor of the Symphony Orchestra at Geneva, Switzerland, on the night of Menuhin's appearance under Ansermet's baton and published in the Journal de Genève*—Ed.]

EVERYBODY knows how beautiful it was, but do they know how phenomenal it was? And certainly it was only music, but how much did one realize that it was something far more than music? That is why one can still talk about it. One must do it, perhaps, for the sake of those who were not there, or for those who think that they do not like music, as if certain messages did not touch you with absolute certainty, no matter what their mode of expression! Those empty seats, how they protested against the horrible curse that afflicts the world today, and completely subjects it to material cares!

But if it had been announced that Mozart was coming back, would not one have sold one's last rag, and who would have bothered about the price of the seats? And yet it is as though Mozart had come back.

Yehudi Menuhin is not an infant prodigy—an infant prodigy is essentially something abnormal, the very word denotes it. Or, if you like, he is an infant prodigy, but he is rather the symbol of genius: genius, if I may say so, in its normal state. When he appears one does not experience those feelings of uneasiness and discomfort—as if one feared that something would break. One does feel that sort of thing with the true infant prodigy; but here one undergoes a feeling of relief, of well-being, comfort, and also a certain elevation in seeing at last a human creature in perfect flower. And then one forgets that it is a child. . . .

After twenty years of traveling in many countries and seeing many artists, I have never come into contact with genius in person, with its living presence, its direct influence, except with Yehudi Menuhin. To tell the truth, I had come across it in the person of our great Claude-Achille.* But pure creative genius is less demonstrative; one must look for it in its works. I have seen other forms of it as well, which I shall have to explain one day, and which for the time being I shall call specific genius. I am thinking of Stravinsky and Picasso. But as an interpreter a genius reveals his very life to us. And this is why Menuhin makes me think so much of Mozart. He shows us a personality which might be Mozart's.

Doubtless we should know nothing of this young man's character without that truly wonderful technic of his. But to be exact, it is so dazzling that it gets forgotten as one turns to look at other brilliant points. When one hears Bach played with absolutely no attempt at obtaining an effect (he would not even use a mute while playing the Adagio, for the simple reason that "it is not written") and yet with such depth of feeling; when one sees re-created one of Mozart's concertos which has been ignored by other virtuosos; when one sees so much grace and charm restored to Lalo, without any of the usual grimaces,—how can one fail to realize, not only that it is not a question

(*Continued on page 27*)

*Debussy.—Ed.

Iturbi Gives Fine Recital for "S.R.O." Audience in Los Angeles

Petri Plays Emperor Concerto with Philharmonic—Three Guest Conductors in Prospect for 1934.

LOS ANGELES.—When it is raining here during January, the proper foot-gear would be fishing-boots, especially in the neighborhood of the Philharmonic Auditorium, which lies at the foot of two sharply incliniug streets. Even so, José Iturbi was greeted by a capacity audience. Half an hour after the recital had started, people were still milling around the box-office clamoring for extra seats. Even the loges were crowded. A spring downpour here can no longer be described as a rain. Which may sum up the interest and affection the Spanish recitalist aroused when appearing here last year with the orchestra and in recital. Outstanding program items on this occasion were the Schumann sonata and Brahms Rhapsody (both in G minor), Haydn's D major sonata, groups of Chopin and of de Falla, Granados and Albeniz.

Apropos of the Los Angeles Philharmonic Orchestra, the last program was divided sharply between classics and moderns, the first half being given over to the D major Concerto Grosso by Vivaldi in the Siloti arrangement and the E flat major piano concerto by Beethoven. Then occurred three first performances, locally at least, the F major suite of Albert Roussell, Albeniz' La Fete-Dieu a Seville, and Variations on a Hungarian Theme by Zador, in which Alexander Karnbach, viola section member, showed splendid agility and collaboration in the difficult piano obbligato. Conductor Artur Rodzinski wisely omitted three of the nine variations, but there remained almost six too many. He and the orchestra were féted, especially after the Roussell and Albeniz scores, which revealed the maestro's flair for the newer idiom.

Egon Petri was soloist in the Emperor concerto and, as during a recent engagement under the same auspices, he showed formidable technic. He was approved with great enthusiasm by the general public. Petri, by the way, is stopping here for a month. The announcement of a master class has attracted a considerable number of professional students of every standing.

Speaking of the Los Angeles Philharmonic Orchestra, nothing really decisive has developed which would have any bearing upon the re-financing necessary after W. A. Clark retires in April, 1934 as sole guarantor after fifteen years. A central committee under A. B. Ruddock is not only devising the vital ways and means whereby to carry on, but considering conductors for next winter when Dr. Rodzinski will enter the services of Cleveland. It seems fairly certain the Los Angeles Philharmonic will be guided by at least three guest-directors. As reported before this eventuality became a fact, there exists a good deal of sympathy for Sir Hamilton Harty, *maestro* of the Halle Orchestra in Manchester and the London Symphony. Other batonists have been approached, but the Musical Courier correspondent is not in a position to divulge names, at least at this time. So much is certain that rumors of a debacle of the local orchestra are utterly unfounded. The Southland appreciates too much this institution to permit disbandment, especially after the magnificent manner in which Mr. Clark has single-handedly met the deficit. Two possibilities loom in the course of reorganization. One may affect the dollar value of the union contracts. The other may result in the establishment of one management for the winter series, the summer concerts at the Hollywood Bowl and the opera. Not only would administrative expenses be reduced, but certain bookings could be effected cheaper, being on a larger scale.

Fine attendance bespoke the continued esteem enjoyed by John Smallman and his A Cappella Choir which sang a program of classic and modern choral writings.

Once more the BarKahSi Ensemble scored in the chamber music field. This new group consists of Paloma Baruch-Schram, Philip Kahgan, viola and Axel Simonsen, cello. Especial honors went to the latter and the pianist in the Debussy sonata, difficulties of which were overcome with ample technic and tone of arresting color quality.

Ruth Cowan, Los Angeles NBC representative, is pleased with the "new deal" 1934 is bringing her. She can record one very good house for the Wiener Sangerknaben (the first one was a "washout" only for reasons of a torrential rainstorm), one near-sell-out and one over-sold house for Mary Wigman and her group. B.D.U.

Mozart's Finta Semplice Delights Zürich Hearers

Excellent Performance Under Max Conrad Achieves Artistic Success

A SCENE FROM MOZART'S LA FINTA SEMPLICE, as remounted recently in Zürich at the Municipal Theatre by Director Schmid-Bloss. The décor was designed by Jürg Stocker.

ZÜRICH.—Mozart's youthful opera, La finta semplice, has been remounted at the Municipal Theatre here by Director Schmid-Bloss, and presented to the Zürich public as a marvelous curiosity. Composed by the world's greatest musical prodigy at the age of twelve, at the behest of the Emperor Francis, it was originally intended for the Vienna Opera, but due to intrigues was not allowed to see the light. Today, provided with a revised German text by the recently deceased poet, Anton Rudolph, it has delighted and astonished a discriminative musical public and provided one of the successes of our season.

Mozart's divine genius is revealed especially in the orchestral sections, luminous in brilliant colors. The vocal parts, too, show the noble line and vivid inventiveness of the composer, while dramatic force and experience are necessarily less developed. The performance under Max Conrad was worthy of the work, with Friedl Prechtl exerting great charm in the title role.

The book by the eighteenth century Viennese librettist, Coltellini, has the characteristics of a stereotyped opera buffa; but in its rearrangement, in which the arias and ensembles are connected by prose dialogue, it is a delectable *genre* picture in joyous rococo, to which the decorations of the young Zürich artist, Jürg Stockar, and the staging of Heinz Rückers provided a harmonious frame. JOSEF KISCH.

Curtis String Quartet Widely Heard

The Curtis String Quartet of the Curtis Institute of Music, Philadelphia, Pa., are fulfilling a number of engagements this season in Philadelphia and other cities. Out-of-town appearances have included concerts at the Knox School in Cooperstown, N. Y.; Bowdoin College, Brunswick, Me.; the Institute of Art and History, Albany, N. Y.; and Rollins College, Winter Park, Fla. Four engagements recently scheduled include recitals, February 15, at the University of Pennsylvania; 16, at Bryn Mawr College; 19, before the Henry Street Settlement Music School, New York; and March 31, Princeton University. Some of the rarest instruments in the United States are being played by the members of the quartet. Mr. Brodsky's violin is a Francis Gofriller, dated 1725; Mr. Sharlip uses a Pietro Guarnerius made in Venice in 1750; Mr. Aronoff's viola, by Gasparo da Salo of Brescia in the sixteenth century, and Mr. Cole has a cello by Giovanni Rogeri which is dated 1701.

Ponselle Under Exclusive Management of Libbie Miller

Libbie Miller, formerly with Columbia Concerts Corporation, has established her own concert bureau with offices in Steinway Hall, New York City, starting with the exclusive management of Rosa Ponselle who will be under Miss Miller's sole direction after July 1.

Miss Miller also wishes to announce that she has made a booking arrangement with Management Charles L. Wagner for Miss Ponselle's concert tour for the 1933-34 season.

Milstein and Hess Acclaimed in Ann Arbor

ANN ARBOR, MICH.—With an exceedingly well-chosen program which included compositions by Bach, Kreisler, Goldmark, Debussy and others, Nathan Milstein, young violin virtuoso, took by storm on January 16, the first audience to gather after the long Christmas holidays which had left Ann Arbor deserted. The charm of his intelligent playing was especially to be noted in a Goldmark concerto which he did with marked skill and fine appreciation.

Other major musical events in January have been a splendid recital by Myra Hess, English pianist, on the 27th and the weekly organ recitals by Palmer Christian. Miss Hess played numbers by Mozart, Beethoven, Brahms and Chopin for her program, and included among her six encores her own fine arrangement of the Bach chorale Jesu, Joy of Man's Desiring. No more beautiful piano playing could be offered, filled as it was with vigorous mastery and its exquisite delicacy of superb tone shading. Her large audience féted Miss Hess, forcing her to add many encores.

The Christian recitals are always a pleasure and are well attended. The consistent care with which the programs are chosen and the remarkably able interpretations of Mr. Christian provide continued interest for even the most regular attendant.

Several other concerts should be mentioned, among them a piano recital by Maud Okkelberg of the University School of Music, on January 8, and a concert by the University Symphony Orchestra (David Mattern conducting) on the 22nd, both of which were well received. Of especial interest was a performance of Hänsel and Gretel (in operetta form) by the Little Theatre of Tappan Junior High School (G. R. Koopman, principal) on January 12, in coöperation with the music classes of the school, under the direction of Ragnhild Moe. It was unusually well presented and proves the value of making use of standard works in the field of musical education for the adolescent child. H. T.

Maganini to Resign From Sinfonietta of New York

Quinto Maganini, conductor and musical director of the Sinfonietta of New York, has announced that after the final concert of the present Sinfonietta series, to be given at Town Hall, New York, on March 1, he will resign his post with that organization. In explanation, Mr. Maganini said that the sinfonietta is a coöperative organization and that he has found that its structure hampers him in the fulfillment of his musical ideals. He is now making plans for a chamber symphony orchestra with which he will continue the type of concerts which he has been providing for the past three seasons. With the new organization, he purposes to widen the scope of his musical activities.

F. C. Coppicus Weds Martha McKellops

F. C. Coppicus, president of the Metropolitan Musical Bureau, and Martha McKellops, daughter of Mr. and Mrs. Henry McKellops, were married in Greenwich, Conn., on February 4. Mr. Coppicus has lived in this country since 1905 and has been a citizen since 1914. He was formerly general secretary of the Metropolitan Opera Company, a post which he held from 1910 to 1920. He organized the Metropolitan Musical Bureau in 1916.

Pittsburgh Applauds Resident Orchestra

Chicago Players Welcomed in Concert Under Stock's Baton

PITTSBURGH, PA.—During January a plethora of musical events kept Pittsburgh's concert-going "regulars" busy and entertained, and helped, if even in a small way, to keep some of the elusive coin of the realm in circulation.

Yet, regardless of the desire of most music-lovers to maintain an optimistic state of mind—despite all the whistling indulged in to keep up the well-known courage, as well as the hide-your-trouble-behind-facetiousness attitude as a counter irritant for the effects of the general economic adversity, the fact remains that with a few outstanding exceptions attendance at recitals and concerts of all descriptions that entail admission costs has taken a decided drop.

In ability to "pack 'em in" the Pittsburgh Symphony Society wins the laurel. The second concert of this orchestra (conducted by Antonio Modarelli) duplicated the "gate" of the opening event by playing to 4,000 persons. On this occasion Elisabeth Oppenheim of Baltimore was the extraordinarily able piano soloist.

The Chicago Symphony Orchestra, under Frederick Stock, gave a surpassing concert in a manner that will linger long in the memory of those who attended. Again and again both conductor and men were heartily acclaimed.

The violinistic gifts of Ruggiero Ricci, heard here for the first time, stirred a capacity audience at the Y. M. and W. H. A. This *wunderkind* uncovered much to wonder at, for he possesses remarkable technical skill. Ladislos Helfenbein was the accompanist.

The Musical Art Quartet reappeared here after an absence of two years, in one of the most brilliant chamber music concerts ever heard in Pittsburgh. Performing works of Mozart, Turina and Franck, the four players completely won their audience. Dignity, authority, fine interpretative suggestiveness, unerring accuracy of intonation and unanimity of purpose marked their onward march to another success. Encores were demanded by the delighted audience.

Alexander Gretchaninoff, Russian composer-pianist, Albert Rappaport, tenor, and Charlotte Wilson, accompanist, gave a recital at the Y. M. and W. H. A. This was the first appearance here of the noted Muscovite.

John McCormack returned after five years' absence to give the fifth concert in the May Beegle series. Although many years have passed since his halcyon days at Hammerstein's Manhattan Opera House in New York City, McCormack proved that he still is the artist of grand style, superb diction and a musician of profound musical thought. Edwin Schneider played the accompaniments and contributed a group of solos.

Escudero, assisted by his charming partners Carmita and Carmela, flashingly depicted brilliant dances of Iberia. A. Guro at the piano and Luis Mayoral, guitarist, added to the artistic accomplishments of the recital.

The Pittsburgh String Symphonic Ensemble (Oscar Del Bianco, conductor) gave the fourth of its series of six concerts.

The fifty-voiced Pittsburgh Male Chorus (Lee Hess Barnes, director) gave the first concert of its thirty-third season. Rollin Pease, bass-baritone and Frederick Lotz, pianist, were the assisting artists.

Florence Hardeman, violinist, played a program at the Twentieth Century Club. Several student recitals were presented by pupils of the Pittsburgh Musical Institute.

The Pittsburgh Civic Orchestra (Oscar Demmler, conductor) gave a concert at the Irene Kaufmann Settlement.

Singing a program comprising chorales of Johann Sebastian Bach, the Pittsburgh Bach Chorus (directed by Robert Reuter) was heard at First Trinity Lutheran Church.

Nearing the 197th anniversary of the birth of Schubert, Marshall Bidwell, organist of Carnegie Institute, and Dr. Caspar P. Koch, municipal organist at Northside Carnegie Hall, gave programs devoted entirely to works of the immortal melodist. At the Koch recital Euphemia Yardley sang, accompanied by Elizabeth Nicholson. R. L.

Rapee Features Music in Radio City Stage Bill

Music formed a large element of the stage bill accompanying the moving picture, The Sign of the Cross, which opened at Radio City Music Hall on February 3. Scores of ancient and modern origin were studied by Erno Rapee's staff for melodic settings for the Roman episodes. Maurice Baron, staff composer for the Radio City theaters, made an arrangement of Dies Irae, and Gounod's O Divine Redeemer was sung by Viola Philo and the Music Hall Choral Ensemble. The chariot race was accompanied by special music composed by William Axt. For the overture, Mr. Rapee chose Liszt's second Hungarian Rhapsody. L.

SPONTANEOUS PRAISE GREETS

THE

NEW YORK ORCHESTRA

AT FIRST CARNEGIE HALL CONCERT

NEW YORK, JANUARY 16, 1933

Under Direction of

NEW YORK TIMES
January 17, 1933

"The programmes contained the announcement that the orchestra plans to answer a special demand in the orchestral field—to present symphonic programmes not only in New York but in other cities of the east. This is an indisputably worthwhile undertaking, and, judging by the manner in which last night's programme—Beethoven's 'Eroica,' Debussy's 'La Mer' and Sibelius's 'Finlandia'—was played, the orchestra is well equipped to keep its promise (as per announcement of aims). And the choice of the music that made up this programme was another indication that the enterprise will be pursued on a high artistic plane. For this enterprise, Mr. Sokoloff, a vigorous and earnest conductor, should make an able leader."

Photo by Standiford

NEW YORK WORLD-TELEGRAM, January 17, 1933

"In Carnegie Hall last night a gratifying audience welcomed The New York Orchestra at its local concert under the baton of Nikolai Sokoloff. A programme ranging from the impressive 'Eroica' Symphony by Beethoven to 'Finlandia' by Sibelius and Debussy's 'La Mer,' proved a very concrete fulfillment of the promise that this group is to be reckoned with. . . . Last night's programme opened with the 'Eroica,' in which ninety players revealed the vicissitudes of the heroic life with an eloquence that brought a succession of bows from Mr. Sokoloff—bows which the new maestro generously shared with his men."

NIKOLAI SOKOLOFF

CONDUCTOR AND MUSICAL DIRECTOR

"The Debussy 'La Mer' testified to the fine capabilities of the various desk men and potential excellence in the violin section as a whole. . . . Mr. Sokoloff and his orchestra shared the enthusiastic applause of a near-capacity audience."

New York Sun, January 17.

"A large audience hailed the Cleveland leader and the orchestra of which he has just taken charge. Mr. Sokoloff will take permanent charge of this new organization after the close of his Cleveland season. Mr. Sokoloff has already welded his new organization into a well disciplined body, able to give spirited, expressive performances."

New York Herald Tribune, January 17.

"The New York Orchestra, playing for the first time under Nikolai Sokoloff, the music director and conductor, gave a concert that was well worth hearing last night in Carnegie Hall. The audience filled the hall and was enthusiastic."

New York Evening Post, January 17.

"An auspicious opening for the newly assembled group and their experienced conductor. Conductor and orchestra were energetically and spontaneously applauded by the large audience at the inception of their association together."

Brooklyn Daily Eagle, January 17.

AVAILABLE FOR CONCERT AND FESTIVAL APPEARANCES
COMMENCING MAY 1, 1933

MANAGEMENT: RICHARD COPLEY—STEINWAY BUILDING—113 WEST 57th STREET—NEW YORK, N. Y.

THE STEINWAY IS THE OFFICIAL PIANO OF THE NEW YORK ORCHESTRA

NEW YORK CONCERTS

JANUARY 30

Sinfonietta of New York A program of refreshing originality was presented by the Sinfonietta of New York, under its conductor, Quinto Maganini, at Town Hall. Not only did Mr. Maganini contribute his usual delightful *causeries* before each number, but the program content was charming and was conveyed with a surety that betokens a ripening of the ensemble's resources.

The Scarlattis were represented by the concerto in F major of Alexander, and a prelude and scherzo by Domenico, both graceful pieces in the style of their time, the latter slightly more individual than the first. Of considerable interest was the first presentation in America (or at least so announced) of a Pastoral Symphony by Johann Stamitz, predecessor of Haydn and considered the founder of the symphony—a work already showing many of the conventions of the form firmly established, though a rather naïve delight in effects *per se*. This was prefaced by an andante for strings by Karl Stamitz, son of the preceding, and followed by a pair of numbers by L. M. Gottschalk (Andante from the Romantic Symphony and The Banjo, the latter orchestrated by Mr. Maganini), representing early music indigenous to America.

As a contrast, modern America was represented by Wallingford Riegger's Scherzo, which had its first performance. Ably scored (in perversely acidulous style), the music had firm structure and contrapuntal command among its merits.

The final brace of numbers, labelled "In Vienna," included the charming overture to Joseph Haydn's opera, An Uninhabited Island; an impressive adagietto by Michael Haydn (presaging the Beethovenian style); and later popular numbers from the Danube, including waltzes by the two Johann Strausses, the Franz Joseph March by Eduard of the same clan (which utilizes the same theme as the Blue Danube), and the insinuating mazurka, The Dragon Fly, by Josef Strauss. Throughout the concert, the ensemble played with much verve and strongly marked rhythmic *élan* under its gifted leader.

Victor Herbert Festival The New York Light Opera Guild, under John Hand's direction, presented a Victor Herbert Festival at Carnegie Hall on Monday evening, with Marguerite Hawkins, Rebekah Crawford, Robert Cloy and Charles van Tassel as the assisting artists.

Choruses and songs from Herbert's Naughty Marietta, Mlle. Modiste, The Fortune Teller and Eileen were skillfully chosen to show the varied talents of the composer, and the creditable manner in which his music was presented offered proof of the legitimacy of Mr. Hand's venture, and the sincerity of his object, "to insure the dignified presentation of light opera," and to "provide additional opportunities to young American singers . . . under such auspices as will definitely advance their careers."

The excellent tone of the chorus and the sparkle of the gay Herbert tunes delighted the large audience, and the soloists, too, were cordially received.

JANUARY 31

Mischa Levitzki Conventional items, listed in unconventional manner, were set forth by Mischa Levitzki in his annual Carnegie Hall recital. The traditional Levitzki musical and technical perfections were evident in the A major sonata of Scarlatti, in Schumann's sonata in G minor (op. 22), and the Sgambati arrangement of a melody from Gluck's Orpheus, as well as Bach's chromatic fantasy and fugue. He voiced all the objective qualities but flavored them with his own subjective touches, including subtle coloring and fine rhythmic tangibility.

Chopin, represented by divers *morceaux* of as many forms, stirred Levitzki's imagination especially, and showed the characteristic spontaneity and romance of his playing, never approaching sentimentality. The four preludes were exquisitely performed, and roused the audience to demand the repetition of that in F major.

Old stand-bys which have worn Levitzki well (Dohnányi, Rachmaninoff, Tschaikowsky, and the Schulz-Evler arabesques on the Strauss Beautiful Blue Danube) were the finishing touches of the evening's program, aside from encores which the highly appreciative audience requested, despite the fact that the pianist had to leave the stage at the close of Tschaikowsky's Troika en traincaux to apply swift aid to an injured digit.

The Elshuco Trio Karl Kraeuter, violin, Willem Willeke, cello, and Aurelio Giorni, piano, set aside the third and fourth programs of their New York concerts in memory of the Brahms centenary, and the first of these celebrations occurred at Engineering Auditorium, with a capacity gathering in attendance. Ordinarily one-composer recitals prove taxing to the listeners, but such was not the case when the Elshuco's presented the three trios for piano and strings. The trio in C minor, op. 101, opened a program not in chronological order, followed by the B major trio, op. 8, in its revised form, and the C major trio, op. 87.

The players performed with devoted musicianship, and the result was an ensemble of vigorous, ingratiating tone. Especially felicitous were the expressive readings of the presto in the C minor opus, the finale of the B major trio, and the andante of the one in C major. The applause was tumultuous and deservedly so.

Helen Gleason and Alfred John Seville Presented by Cesare Sturani in a program entitled An Hour of Song, Helen Gleason, soprano of the Metropolitan Opera, and Alfred John Seville, baritone, pleased a receptive audience at Steinway Hall on this evening. Pietro Cimara, composer and assistant conductor of the Metropolitan, was at the piano.

Miss Gleason, a most attractive figure on the platform, and an interpreter of magnetic qualities and warm, vibrant voice, sang with effectiveness Micaela's aria from Carmen, Depuis le jour from Louise, and songs by Cimara, Gretchaninoff, Sibella, Speaks, Vanderpool and Friml. The vocalist was repeatedly recalled to bow her smiling thanks, and to give several extras. Mr. Cimara shared in the acknowledgements after her dramatic singing of his work, Stornella.

Mr. Seville revealed a lyric baritone organ of sensuous beauty and breadth. His numbers, done with communicative zest, included works by Beethoven, Secchi, Tosti, Dobson, Taylor, Strickland, Robinson and Jacques Wolfe, and a group of Neapolitan folksongs that were especially popular with the audience.

The two artists delivered the duet, E allor perche from Pagliacci as a final number, with enthusiastic response from the hearers. Mr. Cimara's accompaniments were models of style.

Bomar Cramer Pianism of a high order regaled the Town Hall audience on Tuesday evening, when Bomar Cramer was heard there in a program alike interesting for content and interpretation. The Brahms sonata, op. 2, was Mr. Cramer's tribute to the current centenary, and he gave the work a performance of warmth and power. Four short pieces—Il Neige (Oswald), Poissons d'or (Debussy), Etude Tableau (Rachmaninoff) and Marche Chinoise (Stravinsky-Szanto), were colored with the charm of a potent imagination. The Rachmaninoff number had to be repeated in response to the insistent applause. Bach's English suite in E minor showed the player's skill in another school, and Schumann's Etudes Symphoniques were mounted on a solid technical structure, with delicacies of tone shading and a genuine feeling for the romantic.

FEBRUARY 1

Joseph Szigeti The first New York recital of the season by Joseph Szigeti attracted a large audience to Carnegie Hall. The eminent violinist returned from an extensive tour of other countries in the best of form and delighted his hearers with a substantial program including three sonatas—the Devil's Trill of Tartini, Bach's in A minor, unaccompanied, and Ernest Bloch's No. 1; and shorter works by Milhaud and Chabrier.

Szigeti was again the master of technic, the evoker of emotional moods, polished and restrained in his attitude toward his music, but withal infusing his playing with a suggestion of the Magyar warmth and temperament. To the Tartini, he brought classic poise and mastery of technical details, endowing the work with warm, sensuous tone of high beauty. The Bach was a distinguished achievement in its command of contrapuntal structure, in the variety of dynamics and of tone-color.

A different facet of the violinist's art was shown in Bloch's highly original composition, the most significant moments of which occur in its introspective pages. The second movement (Molto quieto), which has a wistful and veiled charm, especially elicited the best of Szigeti's art. Nikita de Magaloff was a capable co-artist in the sonatas, sharing in the recalls, and also gave good support in the playing by the violinist of two excerpts from Milhaud's rhythmic Saudades do Brazil and the Scherzo-Valse of Chabrier, arranged by Loeffler. There were numerous encores.

Stradivarius Quartet New York had its first glimpse of the four-year-old Stradivarius Quartet on Wednesday evening, when their début concert was given as a benefit for the Musicians' Emergency Aid. The ensemble, consisting of Wolfe Wolfinsohn (first violin); Alfred Pochon, its founder, (second violin); Nicolas Moldavan (viola); Gerald Warburg (cello), was assisted by Frank Sheridan, pianist. Two quartets, Beethoven's in C minor, and Brahms' A minor, together with Dohnányi's E flat minor quintet, were the offerings.

Artistic coloring, interpretative simplicity and care for detail were characteristic of the quartet's playing throughout the evening. The Beethoven and Brahms works were eloquently performed, with dignity, and spirit.

The seldom heard Dohnányi quintet, enlisting the services of Mr. Sheridan, was by far the most clear-cut, brilliant and well balanced item of the evening. Here the sympathetic tone and fine musicianship of the pianist seemed to bind the other instruments more closely. The tone of the ensemble gained in richness; the work itself became virile, eloquent.

Juilliard Chamber Concert Albert Stoessel changed his musical spots for the fourth event in the course of chamber music concerts at the Juilliard School of Music. He laid aside the baton for the bow on this occasion, taking part as first violinist in the Brahms quartet No. 1 in C minor, op. 51, and the Mozart quintet in G minor. The other members of the ensemble were Harry Glickman, violin; Charles Lichter, viola; Harry Fuchs, cello; and, in the quintet, Max Cahn, viola. Both works were given a performance of tonal pliancy and skillful observance and nuance. Sonia Essin, contralto, varied the instrumental sequence by offering Lieder of Schubert, Brahms, and Strauss, with Brooks Smith at the piano. Miss Essin's vocal equipment is of depth and smooth texture, and she uses it with admirable taste and restraint. The audience made known its appreciation by punctuating the program with hearty applause.

FEBRUARY 2

Philharmonic Orchestra Walter Gieseking, the pianistic meteor of the regular pair of Philharmonic concerts last week at Carnegie Hall, shone effulgently as the soloist in Honegger's Concertino and Strauss' Burleske. The player revelled in the sophisticated brilliancies of the two works (one modernistic, the other simply modern) and invested his performance with whimsicality and wit. In addition, there were of course, the superior musicianship of Gieseking, his fine command of tone and touch, his unerring execution, and impressive faculty for observing line, proportion, and balance. The audience recognized the outstanding artistic flavor of the achievement and so testified with convincing emphasis.

Bruno Walter gave delicious ebullience to his interpretation of Mozart's light D major (Haffner) symphony, and responded with humor, poetry, and spirit to Elgar's Enigma Variations and Till Eulenspiegel by that Richard Strauss who looms so large this season after most of our critics had him safely disposed of as a fading has-been among twentieth century composers.

Luise Walker The American début of Luise Walker, Viennese guitarist, attracted a large and interested audience to Town Hall. Youthfully demure in a white *bouffant* costume, Miss Walker won her hearers as much by her grace and charm as by the definite spell which she wove by the soft and insinuating music of the plectrum instrument. Her program was one rather of titbits than of major works, embracing a sarabande by Bach, Sor's Variations on a Theme by Mozart, a cancion by Albert, Mertz' Ungar Fantasie, Tarrega's Estudio, a jota by Tarrega-Roch, Friessnegg's Variations on Schubert's Forelle, Dansa Española by Granados, the minuet from Mozart's Don Juan, and Schubert's Ständchen. With this insubstantial fare, the artist contrived nevertheless to display considerable technical ability, and gave an authentic rhythmic appeal especially to the Spanish numbers. She was warmly applauded and added many encores.

FEBRUARY 3

Boston Symphony Orchestra Carnegie Hall audiences have not heard a better Brahms performance of the third symphony than the visiting orchestra gave on this occasion, with opulent tone, facile technic, and infectious temperamental warmth. Leader Serge Koussevitzky, who charmed forth the edifying result, was in his best frame of fancy, emotion, and musical insight. He must have a truly marked love for this most gracious of the Brahms symphonies.

Koussevitzky also threw heart and soul into his version of the Moussorgsky-Ravel Pictures at an Exhibition, and the series of miniatures exerted all their eloquence and many effects of pictorial truth, satire, and spirit.

Innominata, by Conrad Beck, Swiss composer, was heard for the first time in America. He is a pupil of Honegger, and has acquired much of his master's modernistic harmonic acerbity and technical glibness. The Beck music is rhythmically lively, but of no arresting importance in thematic matter or aesthetic appeal. The audience took the novelty coolly but gave lavishly of applause for the rest of the program, the conductor, and the players.

FEBRUARY 4

Philharmonic Young People's Concerts When King Darius' archers sent their arrows zooming into the air thousands of years ago, they surely never suspected that one day their weapons would be hailed as the forefathers of the harp which Theodore Cella (harpist of the Philharmonic) was about to play. But after all, these burly warriors live on the strength of the legend, just as it was narrated by Ernest Schelling for his numerous step-relatives at Carnegie Hall on Saturday morning, and they were no doubt envied their tall, strong bows and arrows rather than for their more classic history.

But the harp was only a passing incident in this morning concert, for there were one or two other members of the string family with whom to become acquainted. The harpsichord was one; the lute the other. The harpsichord's old-fashioned, tinkling notes sounded above the small orchestra in Mahler's version of a Bach suite and in Strauss' transcription of Couperin's Tourbillon. (Mr. Schelling was the harpsichordist.) And the lute, whose music is "like sounds from heaven," was played by its remarkable ex-

(Continued on page 12)

MARTHA BAIRD

"There are no half-measures to be taken in praise of this remarkable feminine pianist."—Herman Devries in Chicago American.

In RECITAL, TOWN HALL, Sunday Eve., FEBRUARY 19 at 8:30

CONCERT MANAGEMENT
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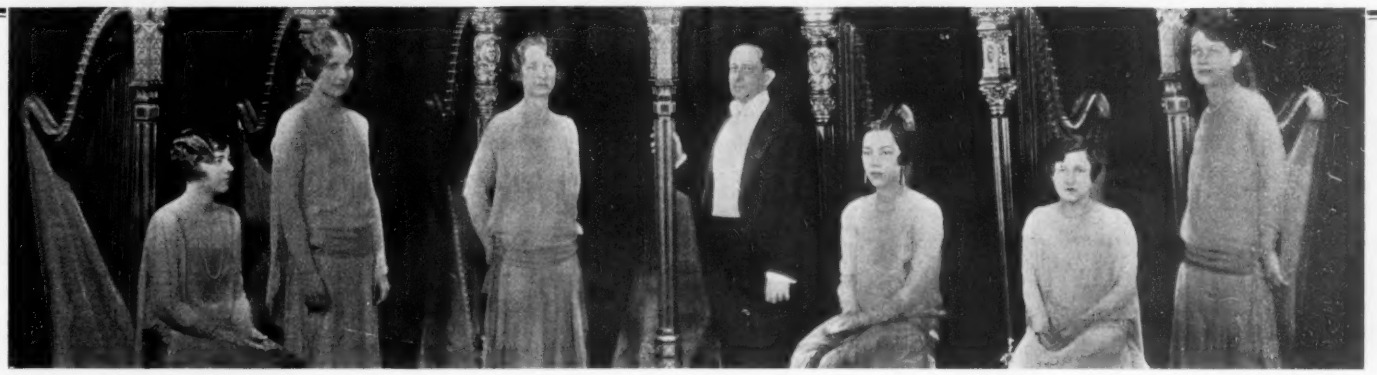
Steinway Piano



The SALZEDO HARP ENSEMBLE'S interpretation of Debussy's Sunken Cathedral was a revelation.

St. Louis Star and Times

SALZEDO is a miracle worker. He always stirs his audience.

Olin Downes
New York Times

There is no harpist like CARLOS SALZEDO.

H. T. Parker
Boston Transcript

•

SALZEDO shows genius for mood-building.

University of Wisconsin
Madison (Wis.) Daily Cardinal

A capacity audience heard SALZEDO'S recital.

Samuel L. Laciar
Philadelphia Public Ledger

•

SALZEDO fascinated his listeners.

Hartford (Conn.) Courant

•

SALZEDO, the most masterful as well as intellectual exponent of the harp.

Baltimore Evening Sun

•

Great is Carlos SALZEDO. Capacity House Greeted Outstanding Artist. *(Headlines)*
Stratford (Ontario) Beacon Herald

•

SALZEDO brought the harp into new focus with undisputed supremacy over his instrument.

Syracuse Herald

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LYON & HEALY HARPS

NEW YORK CONCERTS

(Continued from page 10)

ponents, the Aguilar Quartet. Mozart's gay rondo from Eine kleine Nachtmusik found all of its native grace and charm in the weirdly perfect playing of the quartet, but it was Uncle Schelling's own brief Gazal Persan that sent Carnegie Hall rocking with applause. Of course it had to be repeated, and there was an exchange of curtsies between players and composer, and though the children knew that the quartet was splendid, they thought this particular composer colossal. Nin's Murcia closed their too few offerings.

Ravel's introduction and allegro for harp, strings, flute and clarinet (Mr. Cella, harp soloist) displayed the myriad beauties of the harp, and its graceful blending with other instruments. It was a very full morning.

Boston Symphony Orchestra Frederick Converse's Prophecy, a tone poem for soprano and orchestra, had its first New York hearing when it was performed by the Boston Symphony Orchestra (under Dr. Serge Koussevitzky) at Carnegie Hall on Saturday afternoon, with Beata Malkin, for whom it was written, and to whom it is dedicated, appearing as soloist. The text of the composition is taken from the 34th and 35th chapters of the Book of Isaiah, and, in Converse's words, the work itself "follows the psychology and dramatic development of the text." After its première on December 16, 1932, in Symphony Hall, Boston, Prophecy was discussed in detail in the Musical Courier.

Saturday's performance was most cordially received and honors were divided among Miss Malkin, Dr. Koussevitzky, and Mr. Converse, who was in the audience. It would be difficult for a composer to ask a more sincere reading of his work. Miss Malkin's richly hued, vibrant voice, rising above the storm of strings and crash of brass, thrilled her hearers, and the less turbulent passages were sympathetically, beautifully sung. The orchestra, too, gave an inspiring performance.

Delius' Brigg Fair, dedicated to Percy Grainger, and suggested by a Lincolnshire folk song which he was instrumental in bringing to light, opened the concert. Brigg Fair has been in the Boston Symphony Orchestra repertoire since 1910, when it was first performed there. Here the exquisite tone and complete evenness of the woodwinds stood in relief, and all the haunting charm that is Delius' touched one anew. Philip Heseltine (Peter Warlock), Delius' only biographer so far, wrote of Brigg Fair: "The work is not intended as a mere illustration of the poem. Delius calls it 'An English Rhapsody,' and the music is redolent of the English countryside. The felicity with which the old tune yields to Delius' quite modern and individual treatment of it is marvelous but not indeed surprising when one reflects that Delius would never have been moved to write a work round this tune but by a real spiritual affinity existing between it and his own music." Lovers of Delius bristle at the mere mention of the word impressionism in connection with his work. "Spiritual affinity," Peter Warlock's neat description of it, can be borrowed to convey the Boston Symphony approach to the score.

In direct contrast was the bare, stark realism of Sibelius, represented by his fifth symphony. Sibelius' creations call out of his own individuality, and his astounding effects are obtained with little effort.

Death and Transfiguration, representative of the early Richard Strauss (the tone poem was composed between 1888 and 1889) is as inspiring and overwhelming today as it was at its first hearing when Hans von Bülow wrote that it gave him "great confidence in his (Strauss') development."

Serge Koussevitzky lent to each imposing composition life through the fire and sensitiveness of his own imagery.

FEBRUARY 5

Philharmonic Orchestra Mozart's symphony in D major (Haffner), Debussy's Iberia, Carl Goldmark's concerto in A minor (with Nathan Milstein, violin soloist) and Till Eulenspiegel formed a lovely program.

Milstein interpreted the concerto brilliantly, with vitality, warmth and sweep. Technically, the playing was impeccable, the tone was rich. Sensitive response evidenced itself in the emotional slow movement, beautifully nuanced. Milstein had an enthusiastic greeting and justly so.

Bruno Walter shone to splendid advantage in the symphony, with a crisp, sonorous, well balanced interpretation, just in tempi, lovely in tone. The second section of the too little played Iberia, found Mr. Walter in especial rapport with the music. He made the orchestra seem like a lyre stirred by gentle breezes.

Mischievous Till performed many pranks and as usual delighted the audience. This reviewer is particularly partial to the opening and closing theme of Strauss' ingenious work, a melody which Mr. Walter brought out with haunting loveliness.

Heinrich Schlusnus Gifted with his unusual baritone voice that soars easily into tenor regions, Heinrich Schlusnus is favored further by the gods also with uncommon musical intelligence and sensibility. And added to natural endowments, his studies in voice and song have made him into a master of tonal use and adaptation and an interpreter whom it would be extremely difficult to surpass.

He gave infinite pleasure at his latest Town Hall recital (second here this season) with highly finished performances of songs by Schubert, Justus Hermann Wetzel, Strauss, and Wolf, all delivered soulfully, stimulatively, and mostly irresistibly. The details of phrasing, moods, and texts, were handled in the polished fashion that always make the recitals by Schlusnus a rare delight. He was acclaimed rapturously.

Much credit must go too, to Franz Rupp, whose piano support was a marvel of musical style and technical soundness.

David Barnett Even before David Barnett stepped to the stage of Town Hall, erudite program notes which the pianist himself compiled were a hint to his sound approach to the works he had chosen to play, and to his sincerity.

His attributes are numerous from a technical standpoint, and his imagination is vivid and colorful. The Davidsbündlertanze of Schumann shifted color and mood suggestively, as did the Chopin études which closed the program. Also in the pure classicism of Bach the player was not wanting (he played the Busoni transcription of Ich Ruf' Zu Dir, and Brahms' arrangement, for left hand, of the Chaconne) and his tone, fresh and clear, wove the intricate patterns of the music with an almost disarming simplicity.

Beethoven's Appassionata Sonata was given its full musical value, and the free play of imagination stood Mr. Barnett in good stead in the shorter items of Liadoff and Balakireff, a prelude and idyll. The audience liked Mr. Barnett emphatically.

League of Composers New American works formed the bill for the second concert of the League of Composers at the French Institute last Sunday night. Mark Wessel's string quartet, played by the New York Art Quartet (Yasha Fishberg and Joseph Brenner, violins; Joseph Vieland, viola, and Tiberio Rosco, substituting for Harry Fuchs, cello) held interest because of its original rhythmic devices, the final movement (allegro con brio) introducing something of a parodistic note, and the lento section establishing a mood of poignant lyricism. Alexander Lipsky was at the piano for his two songs, Lilac Time and Tears (after Walt Whitman), sung with mastery of their very difficult tessitura and with vocal eloquence by Gladys Burns, soprano. The members of the quartet performed Israel Citkowitz' Andante molto tranquillo, a climactic and firmly-built movement which brought applause and a bow from the composer. Suzanne Bloch, youthful daughter of Ernest Bloch, showed definite talent in her Small Suite for flute and piano, played superbly by Georges Barrère, with Miss Bloch at the piano. Three songs for voice, violin and viola by Vivian Fine, rather lugubrious in their inflection, were delivered by Mildred Kreuder. By far the most impressive item on the program was Virgil Thomson's Stabat Mater, first heard at the Yaddo Festival last Spring, a work containing many moments of uplifting beauty, which was sung effectively by Ada MacLeish, soprano, accompanied by the quartet.

Toscanini Sails for America February 17

Arturo Toscanini is sailing for this country again on the SS. Bremen, February 17, and will resume conductorship of the New York Philharmonic Orchestra beginning with the March 1 concert. Since leaving here after Christmas, Toscanini has divided his time between his home in Milan and his villa on the Isolina San Giovanni, Lago Maggiore, with short trips to Rome and to Berlin. In Germany he met Frau Winifred Wagner and Heinz Tietjen, General Intendant of the Prussian State Theatres and artistic director of the 1933 Bayreuth Festival, and with them went over plans for the performances of Die Meistersinger and Parsifal which he will conduct at Bayreuth next summer. He also made a special excursion to the little village of Piazze near Siena to visit Dr. Rinaldi, who cured him last year when he was suffering with arthritis in his arm, and who since has become a personal friend of the *maestro*. When he returns here, Toscanini will be accompanied by Signora Toscanini and their daughter Wanda, neither of whom have been in America in two years.

Reading Chamber Society in Second Event

READING, PA.—The second concert of the Reading Chamber Music Society took place on January 25 at the Hotel Abraham Lincoln. The participants were Hans Nix, violin; Chester Wittell, piano; and Walter Schmidt, cello. N. Lindsay Norden was program commentator. There were trios by Beethoven and Paul Graener, Grieg's Norwegian dance in A, Nardini's andante cantabile in the same key, and Schubert's scherzo in F.

Tilton Talks for Community School

TRENTON, N. J.—The Community School of Religious Education heard a recent talk by George I. Tilton, organist and musical director at the Third Presbyterian Church of this city. His subject was The Church, a Consecrated Building, the subdivisions including the Church Service, Symbolism, Stained Glass, Use of the Cross, A Dignified Ritual, Vestments, Junior Choirs, and the Christian Year. R.

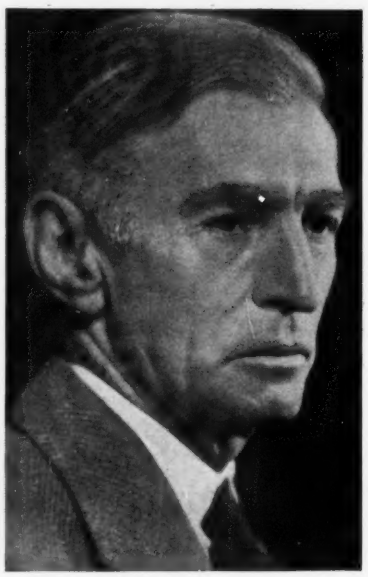
New Artists Under Colledge Management

Members of the Metropolitan Opera Company under the management of George Leyden Colledge include Doris Doe, contralto, Margaret Halstead, soprano, Siegfried Tappolet, bass-baritone, and Carmela Ponselle, mezzo-soprano. Other artists who recently came under Mr. Colledge's direction are Lucia Chagnon, French-Canadian mezzo-soprano and Kerby and Niles, singers of negro exaltations and mountain songs.

January Concerts at Museum Under Mannes End

Four More to Be Given on Saturday Nights of March

The four free symphony concerts held on Saturday nights during January, at the Metropolitan Museum of Art, New York, and conducted for the fifteenth season by David Mannes, ended on January 28 with a total attendance of over 38,000. For the fourteenth year, John D. Rockefeller, Jr., was responsible for the January concerts, and other friends of the Museum have already provided for the four programs to be given in March.



DAVID MANNES

The first concert (January 7), heard by 9,500 people, included a memorial to Calvin Coolidge in the interpolation on the announced program of the funeral march from the Eroica Symphony of Beethoven, whose seventh symphony was the principal work of the evening. Other music was Glinka's Russlan and Ludmilla overture; the Rhine Journey excerpt from Götterdämmerung; three movements from Tschaikowsky's serenade for strings; the Dream Pantomime from Humperdinck's Hänsel and Gretel; and the Ravel Bolero.

January 14, the program was as follows: overture to The Magic Flute (Mozart),; symphony No. 4 (Tschaikowsky); prelude to Lohengrin (Wagner); The Sorcerer's Apprentice (Dukas); largo from Bach's concerto for two solo violins and string orchestra; and waltz, Artist Life (Johann Strauss). The attendance was 10,000.

The third concert included a first hearing at the Museum of Elgar's Enigma Variations, which with the Liszt Préludes and Beethoven's Coriolanus overture, comprised the first part of the program, followed by the Tarantella from Mendelssohn's Italian symphony, the Bach Suite for flute and string orchestra (in which Henri Bové was soloist), two movements from Scheherazade by Rimsky-Korsakoff, and an excerpt from Wagner's Rheingold. The audience numbered 9,200.

The final January list included the Weber Oberon overture, Brahms' first symphony, Saint-Saëns' bacchanale from Samson and Delilah, Haydn's Emperor theme and variations from the C major string quartet, Waltz of the Flowers from the Nutcracker Suite of Tschaikowsky, and two Wagner numbers, one from Siegfried and the other the Tannhäuser overture. An audience of 9,500 attended. The dates for the March concerts are 4, 11, 18 and 25.

Blanche Marchesi Gives Paris Musicale

PARIS.—Blanche Marchesi recently entertained at her home here. Mme. Marchesi herself took part in the music program, singing some of the songs in which she was formerly heard all over the world. M. Dubruilles, director of the orchestral concerts at Pleyel Hall, played cello numbers, and Mme. Marchesi presented Agnes Reban, soprano, who gave the audience much enjoyment in her singing of coloratura items. Mlle. Reban, who has a voice of violin-like quality, sang arias from The Flight from the Seraglio, The Magic Flute and I Puritani, and the Hymn to the Sun from Coq d'Or, revealing notable flexibility. Further numbers in which she was heard were by Liszt, Purcell and Gustav Mahler. Mlle. Reban had made a public début the week previous at the Dubruilles orchestral concerts. C. G.

1933 CONTESTS

OHIO FEDERATION MUSIC CLUBS

MRS. EDGAR STILLMAN KELLEY, *President*

YOUNG ARTISTS

(Leading to National Contests in Minneapolis)

Cleveland Institute of Music

MARCH 29-30

Chairman—MRS. H. L. GOODBREAD, 2795 Euclid Hts. Blvd.

STUDENT MUSICIANS

(Leading to District Contests in Detroit)

During Ohio State Music Teachers Convention

COLUMBUS, APRIL 6

Chairman—MRS. GARNET P. ERWIN, 1700 Clifton Avenue

JUNIOR CONTESTS

HOTEL GIBSON, CINCINNATI

During May Festival, May 6

Chairmen—MRS. JOHN HOFFMAN, 509 Howell Ave., Cincinnati
MRS. CHARLES EDWARD MAYHEW, Cleveland

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Menuhin Makes Three Appearances With the Philadelphia Orchestra

Young Violinist Acclaimed by Overflow Audiences on Each Occasion

PHILADELPHIA, PA.—The appearance of Yehudi Menuhin, astonishing young violin virtuoso, as soloist with the Philadelphia Orchestra for the concerts of January 27, 28 and 30, resulted in the largest audiences attending the orchestral concerts this season. The house was sold out for each performance, and many were turned away.

For the Friday and Saturday concerts, Menuhin presented the Beethoven concerto in D, with the cadenzas by Kreisler. His playing was superb from every angle, especially in the breadth and maturity of conception. His technic had speed, delicacy, and complete masterfulness, while the tone was all that could be desired. The young violinist's absolute lack of conceit and distracting mannerisms lent added charm to his performances. The ovation which he received at the close, and also between movements, was such as is rarely accorded anyone here. Breaking all precedents, he responded with an encore, a Bach unaccompanied number for violin. Even then, the audience was loath to leave.

Issay Dobrowen, guest conductor, gave admirable support to the soloist in the concerto, and also pleased with his interpretation of the New World Symphony of Dvorák. His readings were individual and vivid. The scherzo and last movement were finely done, and Robert Bloom, English horn soloist, did beautiful work in the largo. The symphony scored its usual success.

For the Monday evening concert, the concerto played by Menuhin was changed to the Mozart No. 7 in D, with cadenzas by Georges Enesco dedicated to the soloist, and the Weber Freischütz overture was added, with the Dvorák symphony last. Both orchestra and soloist repeated their former triumphs.

ART MUSEUM CONCERT

The third concert of the season given by the artist-students of the Curtis Institute of Music at the Parkway Art Museum took place on January 29, before an audience of 3,000. The program opened with a good performance of the Schumann quartet, op. 47, in E flat for piano, violin, viola and cello, played by Yvonne Krinsky, Philip Frank, Leonard Mogill, and Howard Mitchell. A special feature was Beethoven's Miserere arranged for stringed orchestra, conducted by Dr. Bailly, in memory of Eli Kirk Price, former president of the Art Museum. Preceding this number, Fiske Kimball, director of the museum, paid a tribute to Mr. Price's administration.

The Vivaldi concerto in A minor for violin solo, piano and strings was splendidly played by Philip Frank as soloist, and the string ensemble which included: violins, Charles Jaffe, Abe Burg, Marian Head, Franklin Siegfried, Felix Slatkin and Eva Stark; violas, Simon Asin, Alvin Dinkin and Walter Riediger; cellos, Roland Cresswell, Joseph Druian and Samuel Mayer, contrabasses, Carl Torello and William Valentine; piano, Eugene Helmer. Dr. Bailly conducted with his usual artistry. The final number was the climax of the evening's offerings, being the Brahms G major sextet for strings. Taking part were Jack Pepper and James Bloom, violins; Virginia Majewski and Leonard Mogill, violas; and Orlando Cole and Howard Mitchell, cellos.

MOUNT-GEST TWO-PIANO RECITAL

Mary Miller Mount and Elizabeth Gest, both popular pianists of Philadelphia, gave an interesting and delightful recital of music for two pianos on February 2 at the Plays and Players, assisted by Marguerite Barr MacClain, contralto. The first group of piano numbers included the sonata for two pianos by Pasquini, Sicilienne by Bach arranged by Guy Maier, and two waltzes from the Liebeslieder of Brahms also arranged by Guy Maier. These were played with classic feeling and fine tone. In a later group came a fascinating little number, the Goldfish Pond by Dupin and Romance by Rachmaninoff, as well as the Spanish Rhapsody by Albeniz. The Ravel Mother Goose Suite was another charming novelty, including Sleeping Beauty, Tom Thumb, Empress of the Pagodas, and The Fairy Garden. The Cuban Habanera, arranged by Mary Howe, and Miss Gest's own arrangement of Morris Dance on Old English Airs were the closing numbers. They were deservedly popular, and the Morris Dance had to be repeated.

These two pianists have achieved a remarkable oneness in the blending of tone quality, volume and dynamics. Their musicianship is unquestioned and the numbers were so unhackneyed and refreshing that the program stood out as one of the most interesting of its kind given here in a long time.

Mrs. MacClain sang two groups, the first including the Hindu Chant (Bemberg), Chanson d'Avril (Bizet), and La Mort de Jeanne D'Arc (Bemberg). The second group was given with two-piano accompaniment, and included Curran's Nocturne, Slumber Song of the Madonna (Head), Gypsy Airs by Borganoff, with the accompaniment arranged by Jeno Donath; and My Toreador by Padilla. Mrs. MacClain's resonant and deep voice was somewhat handicapped by a cold, but nevertheless was heard with much pleasure. Her fine enunciation was always evident. M. M. C.

MISHEL

PIASTRO

Soloist with New York Philharmonic-Symphony Orchestra
November 24 and 25, 1932, Under the Direction of

ARTURO TOSCANINI

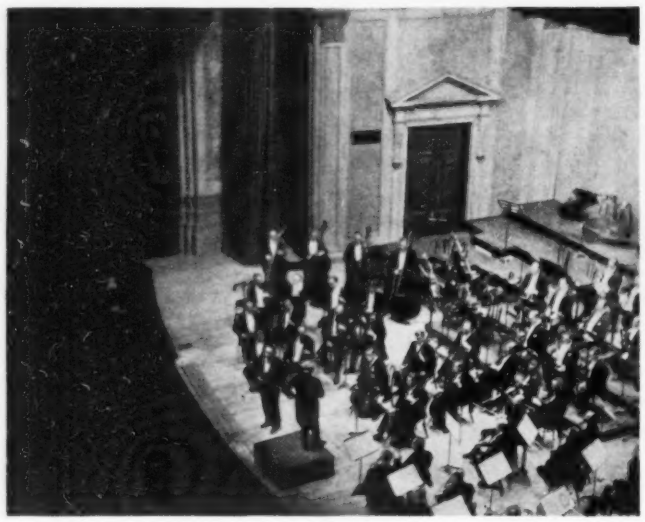

Photo by César Algen during the performance of the Viotti Concerto No. 22, Thursday, November 24, 1932, at 8:45 P. M.

"Mr. Piastro played skillfully in Viotti's Concerto with a tone of generous volume. Soloist was applauded by the audience and by Mr. Toscanini." *Francis Perkins in New York Herald Tribune, November 25, 1932.*

CONCERT MANAGEMENT ARTHUR JUDSON, Inc.
Division Columbia Concerts Corporation of Columbia Broadcasting System
113 West 57th Street New York

San Francisco Opera and Ballet School Inaugurated

Elisabeth Schumann Greeted in Recital—Iturbi Appears in Concert.

SAN FRANCISCO, CAL.—Several hundred persons representative of San Francisco's social and musical set assembled for the inaugural reception of the Opera and Ballet School of the San Francisco Opera Company. Given under the auspices of the women's committee of the Opera Association, the affair took place in the William Taylor Hotel, where the school is housed. In the receiving party were a number of patrons of music who have been promient in the San Francisco Opera Association's activities since its inception. The honor guests of the evening were Bernardino Molinari and Mary Wigman.

Adolph Bohm has been engaged as head of the ballet department of the school, while Gaetano Merola, director-general of the San Francisco Opera Company, and several assistants will train the chorus and young singers who come to the school in search of operatic coaching. Maestro Merola's principal object in organizing the onera school is for the purpose of establishing a permanent chorus, one that may be held intact the year round. With this ambition fulfilled, he will then be enabled to rehearse the standard operas and better prepare his chorus in the novelties which he usually incorporates into the repertoire of San Francisco's annual opera season. Besides the opera and ballet departments, the school will maintain a department of languages.

WIGMAN'S ART APPRECIATED

The art of Mary Wigman was greeted vociferously by an audience that completely filled the War Memorial Opera House. With the aid of her group of gifted artists, Miss Wigman presented her new dance cycle, entitled Der Weg, the interpretation of which occupied the entire evening. Miss Wigman's creative genius and rare skill in the dance were recognized by her audience who recalled her again and again. The music of Der Weg, for piano and percussion instruments, was by Hanns Hasting. Miss Wigman, who appeared under the local management of Peter D. Conley, attracted another huge audience at her second performance.

SCHUMANN IN SAN FRANCISCO DÉBUT

Whoever has an ear for song must in truth call Elisabeth Schumann an ideal singer. Mme. Schumann made her San Francisco début in the Oppenheimer series, and with her singing of the aria—Deh, vieni, non tardar from Mozart's Marriage of Figaro (her initial offering), displayed a voice of exquisite beauty. In songs by Schubert, Schumann and Strauss, she revealed her mastery of Lieder singing. The audience that heard her was large and enthusiastic, and they were rewarded with many encores. Mme. Schumann was fortunate in having a magnificent accompanist in Margo Hughes.

LARGE AUDIENCE HEARS ITURBI

It is always a pleasure to listen to José Iturbi, a pianist who commands respect. In interpreting works by such composers as Haydn, Schumann, Brahms, Chopin, Ravel, Debussy, Granados and de Falla, he exhibited a brilliant and fluent technic to serve his artistic purposes. His playing was mature in style, reflective and searching. A large audience demanded and received many encores.

In his recital at the Community Playhouse, Lincoln Batcheldor, pianist, played works by ancient and contemporary writers with a finished technic and command of the melodic qualities of his instrument that spoke highly of his native talent, intelligently developed. Mr. Batcheldor's performance won warm approval from his large audience. C. H. A.

Lea Luboshutz' Daughter to Wed

Mme. Lea Luboshutz-Goldowsky announces the engagement of her daughter Irene to Mr. Walter L. Wolf, son of Mrs. Albert Wolf, of Philadelphia. The engagement reception will be held at Mme. Luboshutz-Goldowsky's home in Cynwyd, Pa., on February 14.

VOTARIES OF NEPTUNE

GREGOR PIATIGORSKY AND NATHAN MILSTEIN
enjoying a change of clothes on the SS. Leviathan, en route to the United States.

Opera in Vienna

(*Continued from page 5*)

bility as well as gorgeous settings. The musical direction lay in the hands of Clemens Krauss, director of the State Opera.

OFFICE OF INTENDANT ABOLISHED

A radical change has taken place, with the turn of the year, in the administration of this famous theatre, as well as the affiliated state playhouse, the Burgtheater. The General-Intendanz, the chief theatrical authority and the intermediary between the director-generals and the government, has been abolished, and the theatres are made directly responsible to the Ministry of Education.

This aroused all the more surprise because the last Intendant, Schneiderhan, who through this sudden decision has lost his post, was a most agile man. He did not limit himself to administrative work, but devoted much care to the maintenance of the artistic standard of the theatres—not an easy task in view of the economy measures ordered by the ministry. In the end he himself fell victim to these measures. The artists, hit by dismissals or the reduction of salaries, had made repeated demands that the saving should begin in the office of the General-Intendant, who employed a goodly staff of officials. Now they have their wish.

And yet this office was a useful moderator between the artistic, individualistic world of the stage and the bureaucratic circles of the government. Things being as they are, there is a danger that these artistic institutions will be increasingly abandoned to political influence.

CONCERT LIFE RADICALLY CURTAILED

Viennese concert life has, at least numerically, suffered a palpable setback. One concert series, that of the Tonkünstler Orchestra, has been abandoned. The symphony concerts of the Gesellschaft der Musikfreunde have survived only by grace of the Ravag, the Austrian broadcasting company, which has taken them over. And the number of the popular Sunday afternoon concerts has been halved.

As for the formerly so numerous recitals, they have almost disappeared. Only the most celebrated names still manage to draw. There was good attendance at the concerts of Maria Ivogün, Bronislaw Hubermann (accompanied by the Philharmonic and Krauss) and Moriz Rosenthal, who celebrated his seventieth birthday and at the same time his sixtieth anniversary as a pianist. Two concerts by the young violinist, Karoly Szenassy, who won first prize at last year's international competition, also aroused attention. Szenassy has a brilliant technic and evidently a future.

Among the soloists of recent weeks the strongest impression came from Ignaz Friedman, who played the Tschaikowsky concerto with extraordinary splendor—really a feat.

The public of the Philharmonic Concerts is exaggeratedly conservative. It is therefore to Clemens Krauss' particular credit that he conducts at each concert a modern or rarely heard work. On recent occasions he gave two especially beautiful performances—Mahler's sixth symphony and Stravinsky's Sacre du Printemps.

Dates of Music Clubs Contests

The New York State contest for young artists will be held in New York City on April 19 and 20. Registrations close on April 1. Winners in the state compete in the district, which comprises New Jersey, Pennsylvania and Delaware as well as New York. The district contest is set for Philadelphia, April 21. District winners compete at the biennial convention of the National Federation of Music Clubs in Minneapolis, Minn., during the week of May 21. The Schubert Memorial will select from the finalists two young artists for the further award of a New York début with orchestra. Cash prizes are, as usual, the federation awards. For further information address Florence Otis, 155 East Forty-seventh Street, New York, N. Y.

WALTER GIESEKING

Tour starting January 15th, 1934
Now Booking

Press Criticisms of Mr. Gieseking's appearance with the Philharmonic Orchestra at Carnegie Hall, New York, February 2nd, 1933

"Mr. Gieseking played with characteristic wit, clarity, and virtuoso flair the music of Honegger and Strauss. We have few pianists of such taste, modern sensibility and musical feeling as this one."—*New York Times.*

"Mr. Gieseking's playing, polished, revealing every nuance, highly successful in setting forth rhythms sometimes subtle and sometimes obvious, would undoubtedly have pleased Mr. Honegger and pleased his hearers. In Strauss's Burleske, Mr. Gieseking gave another praiseworthy performance, brilliant and spirited, giving notable testimony of his interpretative versatility. The orchestra joined in the applause for this excellent pianist who was recalled several times."—*New York Herald Tribune.*

"Mr. Gieseking put much gusto and glittering brilliancy into his performance of Honegger and gave to the Strauss pages their full due in vim, good humor and whimsical traceries of tone. The virtuosic art of Gieseking—so far removed from his usual role as a poet and scholar of the piano—was rewarded with merited approbation from the audience."—*New York American.*

"Mr. Gieseking played the Honegger and Strauss works, largely different in character, with just the right adjustment of effects. He had the aid of an excellent orchestral support in both numbers and was thus enabled to temper the individual requirements of each solo part with a consummate mastery of finished technic and brilliant style. Following the performance of each composition the distinguished soloist was warmly applauded."—*New York Sun.*

"Keyboard whimsy, as communicated with the skill of a master by Walter Gieseking, the soloist of the evening, took precedence over highly polished and tonally sumptuous orchestral playing at last night's concert of the Philharmonic Symphony in Carnegie Hall. The Strauss 'Burleske' was brilliantly, airily, capriciously turned. The lion's share of the enthusiasm evoked thereby went to Mr. Gieseking, but Bruno Walter's ensemble must be commended for its happy collaboration."—*New York Post.*

"That delectable pianist Walter Gieseking made his first local appearance of the present season as soloist with the Philharmonic-Symphony at Carnegie Hall last night. Mr. Gieseking's playing of the piano in the concertino and the 'Burlesque' was the last word in expertness, special knowledge and refinement, and his performance was matched by the orchestral part directed by Bruno Walter."—*New York World-Telegram.*

"ON the same programme appeared the incomparable Walter Gieseking, magician of the piano, master of pianistic enchantment. His performance of the Beethoven concerto in E flat was a kind of technical miracle. Without altering the intent of the composer, he entirely transforms the quality of the material of which the work is formed. **It is impossible to describe by which manner of genius he is able to give to these concerts, without affecting the dignity and Beethovenian nobility of style, so much elegance and aristocratic distinction.** Thanks to Gieseking, Beethoven sounds as beautiful as Chopin, or Debussy, without losing its characteristics.

"Gieseking, after continuing applause, gave us several solo numbers. Naturally his success was enormous. If I were manager of this wonderful virtuoso, **I would photograph secretly the members of the orchestra while Gieseking played his solo numbers.** You know that the musicians, professionally **fed up on all sorts of instrumental acrobatics,** always consider the soloist's group on the program as an excellent opportunity to smoke a cigarette outside of the hall, and if one or another remains on the stage, they wait patiently through, but obviously thinking of something else, to the end of this interlude. But this time, when Gieseking played, not only were all these musicians there, 'screwed' to their seats, but their facial expressions revealing admiration and astonishment, furnished unforgettable indication of 'homage' seldom extended a soloist. **A snapshot of this scene would equal in value all the advertisements of the world."**—*Excelsior, (Paris), November 28, 1932.*

Note: Mr. Gieseking will give his only New York recital this season at Carnegie Hall, Sunday Evening, February 19, 1933.

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METROPOLITAN OPERA

(*Continued from page 5*)

Ludwig Hofmann, properly rotund, bibulous, shrewdly jolly, enacted the role of Kezal, the marriage broker. The Hofmann vocal unction and tone volume were other assets to that artist's credit.

Excellent comedy and singing came, in smaller roles, from Dorothee Manski, Faina Petrova, Siegfried Tappolet, Helen Gleason and James Wolfe.

If I supplement with the information that Artur Bodanzky entered fully into the gaiety and tuneful radiance of the occasion, and that his orchestra played with verve and accuracy—the overture was a notable achievement—I have told you the whole story of the welcome comeback of The Bartered Bride. Do not miss giving yourself the sunshiny treat of this irresistibly stimulative performance whenever you get the chance.

EMPEROR JONES, HÄNSEL AND GRETEL, JANUARY 30

The Monday night subscribers were treated to a stirring performance of Gruenberg's Emperor Jones, with Lawrence Tibbett in the title part again holding the centre of the stage. His characterization was dramatically vital and what singing the role afforded he did magnificently. After the rather riotous finale, Tibbett was recalled numerous times. Incidentally, it was a "sell out." Marek Windheim, Pearl Besuner and Hemsley Winfield reappeared in their respective roles of the Cockney Trader, an old Native Woman, and the Congo Witch-Doctor. Serafin conducted.

The Gruenberg opera was preceded by Humperdinck's Hänsel and Gretel which delighted the audience. The principal roles as handled by Editha Fleischer (Hänsel) and Queena Mario are familiar to opera-goers and were impressive anew in their youthful charm and vocal freshness. Manski was a capital Witch, while the other roles were capably sung by Henriette Wakefield, Rose Bampton (whose rich voice was admirably displayed in the role of the Sandman), Pearl Besuner and Gustav Schutzendorf, who as the father, was vocally and dramatically fit. Karl Riedel gave the score a worthy reading.

ANDREA CHÉNIER, FEBRUARY 1

Granted that many opera plots are hazy, Andrea Chénier is an exception in its story of the French Revolution, moving on to logical and tragic climax. Martinelli, in the name part, sang the poet and patriot with fine verve, receiving an ovation; his full, vibrant, long-sustained high tones brought him vociferous applause. Leonora Corona, graceful as the daughter of the Countess (the latter well done by Ina Bourskaya) was in good voice singing with warmth, and acting the final scenes well; she was especially appealing in the duet with Martinelli, Act II. Giuseppe de Luca functioned as Charles Gerard. The remaining roles were taken by Ellen Dalossy, Faina Petrova, George Cehanovsky, Giordano Paltrinieri, Louis D'Angelo, Angelo Bada, Millo Picco, Paolo Ananian, Arnold Gabor, and Pompilio Malatesta, who sang two roles—the Majordomo and the Jailer. The gavotte was danced with sprightly grace, and Vincenzo Bellezza conducted with watchful vigor.

WALKÜRE, FEBRUARY 2 (MATINEE)

Uncut, the Walküre continuation of the current (matinee) Ring cycle, gave Wagnerites a full measure of delight, both with the rich abundance of abidingly wonderful music, and the added opportunities to experience uncommonly inspiring singing and acting.

Frida Leider achieved marvels, even though she did not feel well and suffered a dizzy spell in the last act, during which Dorothee Manski (stationed in the wings) sang a few lines of the Brünnhilde text in order to give Mme. Leider a chance to recover. She did so very quickly and thereafter sang with her usual fullness and beauty of voice and accurate musical instinct, rising to imposing heights in her great scenes with Siegmund and Wotan. Mme. Leider made a propulsive, lovable, fascinating figure of the youthful Valkyrie with her nobility and challenging ardor.

Mme. Maria Olszewska's brief contributions as Fricka, had incisiveness and imagination, with true tonal appeal.

In Grete Stueckgold, the role of Sieglinde presented a vision most lovely to behold, and also graceful in movement and bearing. Mme. Stueckgold gave refined tone and deep feeling to her vocalism, and her enunciation of text was a marvel of clarity.

As Siegmund, Lauritz Melchior starred with his heroic presence, romantic impersonation, and smooth yet powerful projection of the music. He is a Wagner tenor *par excellence*, combining gusto with *bel canto*.

Friedrich Schorr gave his standard presentment as Wotan; and Siegfried Tappolet, the gruff and unrelenting Hunding, scored through emphasis of the dramatic line and satisfying body and resonance of tone. Artur Bodanzky and his orchestra covered themselves with glory in an exceptionally inspiring performance.

LUCIA DI LAMMERMOOR, FEBRUARY 2

Lily Pons, personable and in exceedingly fine voice, sang the roulades and cadenzas of Donizetti's Lucia for a crowded house with rows and rows of standees on Thursday evening. She received rapturous commendation from her auditors at every possible occasion. Giacomo Lauri-Volpi filled the role of the love-like Edgardo, fully recovered from his recent indisposition. The remainder of the excellent cast included Philine Falco, Giuseppe de Luca, Tancredi Pasero, Angelo Bada and Giordano Paltrinieri. Vincenzo Bellezza conducted so forcefully at times that the voices of the singers were overshadowed.

ROMEO AND JULIET, FEBRUARY 3

Shakespearean woes transcribed into French melody held the Metropolitan scene when Queena Mario and Edward Johnson impersonated Gounod's tonal concept of Romeo and Juliet. Mme. Mario, in voice and appearance, is admirably adapted to portray the youthful heroine. Her delineation was graceful and appealing. Mr. Johnson's Romeo followed its accustomed fine vocal and dramatic lines. Lawrence Tibbett was appropriately swashbuckling as the gallant Mercutio, who died with a last jest on his lips. Leon Rothier's mellow and virile bass won him applause in the character of Friar Laurent, and Arthur Anderson, briefly appearing as the Duke of Verona, invested his role with dignity and authority. Gladys Swarthout did some excellent and much enjoyed singing as Stephano, and Henriette Wakefield was an effective Gertrude. Angelo Bada, Millo Picco, Paolo Ananian and Louis D'Angelo were the remaining members of the cast. Louis Hasselmans directed.

BARTERED BRIDE, FEBRUARY 4 (MATINEE)

(*See page 5*)

RIGOLETTO, FEBRUARY 4

Lily Pons and Giacomo Lauri-Volpi seemed none the worse for their recent indispositions when they assumed the leading roles of Gilda and the Duke in Verdi's Rigoletto before a sold-out house which included several hundred standees. In fact, if a higher degree of vocal perfection were possible in her case, Miss Pons might be said to have reached such a level with this performance. Her voice was a marvel of crystalline purity and beauty, and her delivery of the Caro Nome aria brought a riot of response from the listeners. Armando Borgioli was the effective Rigoletto. Gladys Swarthout did a fetching, richly vocalized Maddalena. The remainder of the cast held Ezio Pinza (Sparafucile), Elda Vettori, Philine Falco, Louis D'Angelo, Paolo Ananian, Giordano Paltrinieri and Millo Picco. Vincenzo Bellezza conducted.

SUNDAY NIGHT CONCERT, FEBRUARY 5

The Sunday night audience heard a program by seven artists chosen from the forefront of the Metropolitan ranks. These were Lucrezia Bori, Leonora Corona, Elisabeth Rethberg, Gladys Swarthout, Giovanni Martinelli, Armando Borgioli and Ezio Pinza. There was a large audience, despite wind and snow, and each singer reaped abundant reward in the way of applause. Miss Bori was heard in an aria from Thomas' Mignon and the barcarolle from The Tales of Hoffmann with Miss Swarthout; Miss Corona displayed her talents with Miss Swarthout in the duet from Act II of Norma and in Harry Rowe Shelley's song, Mirage; Mme. Rethberg sang an aria from Verdi's Masked Ball and joined with Mr. Martinelli in a duet from the same opera. Miss Swarthout, in addition to her duets, sang the aria Adieu Forêts from Tschaikowsky's Jeanne D'Arc. Mr. Martinelli sang an excerpt from La Forza Del Destino, Mr. Borgioli one from The Barber of Seville and the Eri tu from the Masked Ball. Mr. Pinza offered the aria La Calumnia from The Barber and Le Tambour Major from Thomas' Le Caid. The orchestra, under Wilfred Pelletier, preceded the vocal program with the overture to La Forza Del Destino, opened the second half with Offenbach's Orphee aux Enfers, and ended the evening with the Blue Danube Waltz.

PLANS ANNUAL RECITAL

FREDERICK JAGEL
will give his annual New York recital at Town Hall on February 12.

Grainger Works Played by Seattle Orchestra

SEATTLE, WASH.—Basil Cameron, guest conductor of the Seattle Symphony Orchestra, concluded his engagement here with a dramatic presentation of symphony in D major (Brahms). Not only was it the first Brahms that he has offered, but it was unquestionably a most fitting climax and conclusion to his brief visit. While this second Brahms symphony is, generally speaking, more bright and more brilliant than the first, yet Mr. Cameron's reading was always restrained, and never leaned too far toward the frivolous, as is frequently the case.

The orchestra itself has shown constant refinement, and this concert was a tribute to the conductor's ability to build, to develop and to refine the various sections of his organization. Most especially true has this been of the cello section, and to a large extent of the brass.

The concert was opened with overture to The Magic Flute (Mozart) which again demonstrated a fine sense of rythmic nuance and tonal delicacy on the part of the conductor.

Percy Grainger was represented on the program by his "free ramble" on Bach's aria, Sheep may graze in safety when a goodly shepherd watches over them, dedicated to George H. Greenwood, president of the Seattle Symphony Orchestra board of directors, and a personal friend of Mr. Grainger. Green Bushes, likewise by Grainger, was given a spirited performance.

The evening was concluded with The Afternoon of a Faun (Debussy) and a performance of the prelude to Die Meistersinger (Wagner), which brought many recalls to the conductor. These recalls expressed in a whole-hearted manner the appreciation of a standing-room-only house, of Mr. Cameron's splendid programs during the season.

J. H.

Opera at Monte Carlo Opens

MONTE CARLO.—The opera season at Monte Carlo, under the direction of Raoul Gunsburg, and the patronage of H. H. the Prince of Monaco, opened on January 21 and closes April 11. In addition to the usual repertoire of works of Wagner, Verdi, Bizet, Strauss, Puccini, Debussy, Offenbach, Bellini, Moussorgsky and Rossini, a Wagner season is to be given by the Bayreuth company, conducted by Hans von Hoesslin. Creations of the seasons will be Vienna Waltz, by Johann Strauss, to name only one, while Lucrezia Borgia and Jewels of the Madonna will be remounted. The orchestral conductors for the season are La Rotella, for Italian opera; Steiman and Marc-Cesar Scotto, for French, Russian and German works. Assistant conductors: de Sabata and Narici.

The list of singers engaged includes Mmes. Berti, Bovy, Caro, Clairbert, Crowley, Davis, Dumas, Ghellan, Jeritza, Kousnetzoff, Lawrence, Lubin, Lauger, Nivel Noréna, Raisa, Richardson, Schoene, Segrera, Totti dal Monte; MM. Lomanto, Dubois, Claudel, Fainard, Fyfe, Grahl, Lappas, Lugo, Melchior, Thill, Zillani, Autori, Beckmans, Chaliapin, Chadwick, Ceresol, Gofman, Marvini, Mestrallet and Zenarro.

I. S.

Leider for Covent Garden

Frida Leider, soprano, now appearing with the Metropolitan Opera Company, has been engaged to sing the roles of Kundry and Isolde and to appear in the entire Ring Cycle at Covent Garden in May.

NEW SONGS BY AMERICAN AND ENGLISH COMPOSERS

BIRDS (2 Keys)
by VERA BUCK

PARTING IN AUTUMN—MEETING IN SPRING
by A. WALTER KRAMER (Coloratura Sop.)

LITTLE FOREIGNER (Character Song)
by CYRIL SCOTT

SKIES (Medium)
by WALTER ADRIAN

OUT OF THE ROLLING OCEAN (Baritone)
by MARSHALL KERNOCHAN

INSTRUCTIONS TO A LADY'S MAID (Soprano)
by CHARLES WAKEFIELD CADMAN

THIS YEAR OF GRACE (1932) (Bass)
by HARVEY GAUL

DREAM DAWN (2 Keys)
by POWELL WEAVER

THE TRAWLER (Baritone)
by ASHWORTH HOPE

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Koussevitzky Conducts Music of Mozart, Sibelius and Delius

People's Symphony Orchestra Gives Concert

BOSTON.—Serge Koussevitzky led the Boston Symphony Orchestra in a brilliantly performed program on January 27 and 28. Mozart's Eine Kleine Nacht Musik, the fifth symphony of Sibelius, Brigg Fair by Delius, and Ravel's stunning orchestration of the Moussorgsky Pictures at an Exhibition were each given characteristic and penetrating readings by the Russian conductor, aided by his virtuoso orchestra. Though none of the works was new to Boston, the Delius composition had been played here only once previously; on the present occasion it was well received by the listeners. The audiences, indeed, indulged in a veritable field day of applause.

The People's Symphony Orchestra, led by Thompson Stone, gave at Jordan Hall on January 29, a most enjoyable concert. The orchestra, in better than usual fettle, played a group of Slavonic Dances by Dvorák and the Italian Caprice of Tschaikowsky; the Ravel Introduction and Allegro for harp and small orchestra, with the able assistance of Barbara Whitney, local harpist; and the Tschaikowsky B flat minor piano concerto, with Isabelle Yalkovsky as brilliant soloist.

"GAY NINETIES" CONCERT

A surprise greeted the reporter looking in at a "Gay Nineties" Pop Concert by a large contingent of the Boston Symphony Orchestra under Arthur Fiedler at Symphony Hall on January 26. A similar program was most successful last spring, when Pop concerts are in season. But to find a full house, while it was snowing outside, was another and unexpected matter. The long program consisted of typical music of the mauve decade, together with various dance divertissements in costume. Many of the audience were similarly clad. The whole affair, which was for the benefit of a local charity, was enormously successful.

NEW ENGLAND CONSERVATORY CONCERTS

The preceding evening the third chamber concert of the New England Conservatory of Music at Brown Hall had been devoted to music for small orchestra by Mozart, Mabel Daniels, Malipiero, Wagner, Deems Taylor and Respighi. Wallace Goodrich led members of the Conservatory Orchestra in the performance, which was appreciatively heard by a large audience.

The Conservatory Orchestra, led by Mr. Goodrich, played a program which was broadcast from Station WBZ on January 16. Renato Pacini was soloist in two movements of the Mendelssohn violin concerto, and Edwin T. Stuntzner in Bruch's Kol Nidrei for cello and orchestra. Compositions by Mozart, Franck and Johann Strauss filled out the list.

Harold Schwab gave a concert under the conservatory auspices at Jordan Hall on January 18, playing both the piano and the organ. Two local composers, Charles Dennee and Reginald Capon, were represented on the program. On the next day the Conservatory Orchestra played a program under various student conductors, under the direction of Francis Findlay.

JUVENILE CONSERVATORY EVENTS

Recent events at the Juvenile Conservatory of Music included students' pianoforte recitals on January 21 and 28, and a recital on Monday evening, January 30, by Leonard Bailey of the faculty. He played compositions by Beethoven, Moszkowski, Paderewski and Chopin. Two compositions by Eda Rapoport were played for the first time with the composer at the piano—Chant Fantastique for violin and piano, and a trio in A minor for piano, violin and cello. Lewis Reed, violinist, and Attilio Di Scipio, cellist, assisted.

The school was honored with a recent visit by Albert Spalding, violinist, who heard his E minor string quartet played by a string quartet made up of faculty members.

Margaret MacDonald, pianist, and Frank L. MacDonald, her father and concertmaster of the People's Symphony Orchestra, played violin-piano sonatas by Mozart, Brahms and Faure at the Longy School of Music on January 24.

Nicolas Slonimsky conducted the Women's Little Symphony Orchestra in a concert at the Temple Israel Meeting-House on January 23. This was the third in a series of lectures and concerts that began on January 9 with Victor Chenkin and will end on March 13 with Sophie Braslau. M. S.

Funds Raised for Richmond Orchestral Season

Levitzki Presented by Musicians' Club

RICHMOND, VA.—The directors of the Richmond Symphony Orchestra have held their concluding meeting for the current season. Blythe W. Branch, Richmond capitalist, was elected president; and a budget of $40,000 was approved for the 1933-34 concert season, this amount to finance a series of six major concerts, with guest artists, and three children's concerts, with probably a popular concert. The series will begin on November 6 and continue until December 11. This season's series cost $30,500 and ticket sales produced $18,000. An unnamed donor gave a check for the deficit of $12,000.

A large group of Richmond women met on January 31 at the home of Effie K. Branch, choosing Mrs. Henry Fairfax as chairman. This group will organize to promote seat sales for the 1933-34 concerts.

Wheeler Beckett, conductor of the orchestra, stopped in New York preliminary to sailing for Italy for travel and study.

Mischa Levitzki, pianist, was presented by the Musicians' Club on January 17 at the Jefferson concert hall. In a program of Liszt, Chopin, Ravel and Scarlatti, Levitzki evinced keen feeling and dynamic vitality. His technic was fluent, his style well developed and his work brilliant, especially in the Campanella. A large audience displayed marked enthusiasm.

The regular monthly members' recital of the Musicians' Club of Richmond on January 31 brought a mixed program of varying interest. G. Carlton Kelly, baritone, with Mrs. A. B. Guigon accompanying, offered songs by Mozart, Somervell, Hatton and Schumann, in excellent style, revealing a smooth and resonant voice. Minerva Sorg, violinist, (Mabel Maxon Stradling at the piano) played Burleigh's Eventide, and the second Polonaise Brilliante of Wieniawski. Miss Sorg's performance evidenced a large, fine tone and much facility in execution. Bernard Herbig, tenor, with Adriana Kuyk Ludwig accompanying, pleased immensely with his voice of delightful quality and his finished diction and style. His Rigoletto aria Questa O'Quella was sung excellently. Virginia Hancock, pianist, in three numbers by Debussy and Moszkowski, evoked enthusiasm for her intelligence and musicianship.

Mrs. Wade Adams, Mrs. Howell Baker and Mae Bradley Allen, with George Harris accompanying, presented four vocal trios by Gretchaninoff, Barnes, Rotoli-Gaines and Spross. The ensemble was nicely balanced and sang with unity and spontaneity.

J. G. H.

Jeanne Dusseau Sings With Cincinnati Orchestra

Don Cossacks Greeted by Crowded House

CINCINNATI, O.—Jeanne Dusseau was the soloist with the Cincinnati Symphony Orchestra for its twelfth pair of concerts. Her selections showed a wide range of interpretative ability and she was acclaimed for each number. The quality of her voice, the fine musicianship displayed throughout her singing, her technical skill and beautiful style, all were well displayed in the group of Ravel and Debussy songs. Perhaps her best singing was heard in Schubert's Gretchen am Spinnrade which the orchestral accompaniment (under the baton of Eugene Goossens) made a lovely thing.

The Cincinnati première on this occasion was Roger-Ducasse's Nocturne de Printemp, somewhat in the modern idiom but free of all disagreeable dissonances. The Brahms Tragic Overture, op. 81, was played eloquently, and vied for favorite place on the program with the Mozart symphony in G minor (K. V. No. 550), in which Goossens brought out the delicacy of the opus.

Louis John Johnen, baritone, was the soloist at the "pop" concert, singing operatic arias. He has been a member of the Cincinnati Zoo Opera Company since its beginning, with the exception of two years he spent in Europe.

For its second concert of the season, the Cincinnati Chamber Music Society presented the London String Quartet at the home of Mr. and Mrs. Rudolph Wurlitzer. The quartet's program was enthusiastically received.

The Don Cossacks made their third bow to Cincinnati, before another crowded house, and responded generously with encores to the applause of a delighted audience. Their singing was deeply stirring.

Mme. Marguerite Melville Liszniewska, of the Cincinnati Conservatory of Music piano faculty, appeared before the Dayton (O.) Music Club, of which Edna V. Sutton is president. The program took place on January 17 at the Dayton Art Institute, and proved to be one of the most brilliant in this series. Sonata Appassionata of Beethoven lent itself particularly well to the warmth of Mme. Liszniewska's interpretation. Brahms and Chopin followed in appropriate succession, and formed a good contrast to two sketches by Eugene Goossens. The latter were of particular interest, because many of the audience have heard Mr. Goossens' interpretation of orchestral scores as the leader of the Cincinnati Symphony Orchestra during the past two years, and enthusiasm for this English director and composer is rapidly growing in this part of the country. De Falla, Debussy, Rachmaninoff, and Liszt items completed the program. Luncheon followed the matinee, at which Dr. Karol Liszniewski, husband of the artist of the day, was a guest of honor. M. D.

Sigma Alpha Iota Province Convenes

CONVENTION OF DELTA PROVINCE

of Sigma Alpha Iota. Second row left to right, Emily Korstad, president of Kappa Alpha; Leone Tyson, province editor; Gertrude Evans, national president; Charlotte Webber, province president; Lillian Flickinger, chapter honorary; Gladys Avakian, province vice-president; Marguerite McFaul, province treasurer; Iola Roberts, province secretary. (Moss photo.)

LOS ANGELES, CAL.—Delta Province of Sigma Alpha Iota held its fourth convention here, January 7 and 8, with headquarters at the Chapman Park Hotel. Thirty members were present, including the national president Gertrude Evans, who was honor guest of the convention; the province officers, delegates from the six chapters in the province, and visitors. Mrs. Florence Primeaux, general chairman, and Gladys Avakian, province vice-president, arranged the details of the convention.

Features during the two days were two musicales and a formal banquet. The delegates' musicale was given Saturday afternoon. Those chosen to represent the province at the national convention to be held in Denver in 1934 were: piano, Romona Jensen, of the University of Redlands; voice, Devonia Doxie, from the University of California at Los Angeles.

A formal musicale was held at the home of Mrs. Frank Day on Saturday evening. The program was made up entirely of numbers composed by members of the fraternity. Roy Macy sang a group of songs by Elinor Remick Warren, an honorary member of the chapter at Lawrence Conservatory, Appleton, Wis. Mrs. Warren played the accompaniments. A sonata for violin and piano, composed by Madeline Akers of Los Angeles, was played by Laura Griffin Rubinoff, violin and Jaye Rubinoff, piano. Compositions by Gertrude Ross were sung by Catherine Rue, with Mrs. Ross at the piano.

The officers elected to serve for the next three years were: Charlotte Webber, president; Gladys Avakian, vice-president; Mrs. Florence Primeaux, treasurer; Hazel Ferguson, secretary; and Mary Elizabeth Gholson, editor.

Miss Evans remained in Los Angeles a few days more to inspect the three chapters there—Sigma Tau at the University of Southern California, Sigma Xi at the University of California, and Alpha Omicron at Occidental College. From California, Miss Evans visited the chapters at the University of Arizona in Tucson, Louisiana State University in Baton Rouge, and the chapter in Miami, Fla. On February 17, she will be in New York to attend the convention of the Women's Professional Pan-Hellenic Association, of which she is vice-president.

Community Center Series Opens

The initial recital in a series of chamber music concerts which the Community Center Conservatory of Music, New York, is presenting, was given on January 30 by the Stradivarius Quartet. The program included quartets by Beethoven and Brahms and, with the assistance of Frank Sheridan, pianist, the quintet in E flat minor, op. 26, of Dohnányi. The performances were interesting, setting forth as they did the methods of the three composers in thematic and instrumental treatment. Ariel Rubstein is director of the Conservatory.

Following the concert a reception was given for the members of the quartet by Mr. Rubstein. Among the invited guests were Maria Kurenko, Horace Britt, Mr. and Mrs. Mishel Piastro, Grischa Goluboff, Dr. M. Mauro-Cottone, Arcadie Birkenholz, Sasha Fidelman, Salvatore di Stefano, Harriet Steel Pickernell, Mr. and Mrs. George Morgan and the faculty of the conservatory.

American Academy Matinee

Let Us Be Gay (Crothers) was the play presented at the Lyceum Theatre, New York, on January 27, the comedy providing a large audience with entertainment. The play has been given before by the academy, but probably never with a better cast. Gail Henshaw was excellent in her impersonation of the aggrieved wife. Maureen McManus as the irascible Mrs. Boucicault was true to tradition, playing the part in delightful manner. In the order of their importance, others in the cast were Robert Thomsen, Hope Holley, Ralph Shipman, Elizabeth Dewing, James Cackus, Stanley Gorham, John Swan, Tilden Dennis and Nancy Barnwell.

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RETURNS TO AMERICA—NOVEMBER 15th, 1933

Criticisms of TERESINA'S New York debut at Town Hall, January 11th, 1931

Teresina, the new dancer, proved to be one of unusual versatility. In all her dancing there were beautiful rhythm and fine taste. That she is an artist of exceptional quality was made manifest. Her success with the audience was pronounced.—*New York Sun.*

In the light of Spanish Dancers who have come to local concert stages, Teresina is an equal of the Argentina commonly accepted as the ace of them all, with a more pliable body than her Manhattan-seen predecessors and hands capable of accenting strange rhythms and outlining mysterious contours.—*New York Telegram.*

Teresina is young, attractive, and an artist with limbs, hips, heels and toes. Her dancing had litheness, vitality and humor. A crowded audience rewarded her with a tremendous and tumultuous reception.—*New York American.*

Teresina danced in gorgeous costumes and with a spirit and technique of Spanish dancing at its best, and captured the interest and applause of her audience—*New York Evening Post.*

Spanish Artist shows Grace, Charm and Youthful Verve in Her Dancing—She is decidedly good to look at and wears costumes which are always striking.—*New York Times.*

Teresina is young, slender and has a piquant and gamine charm of feature. Her costumes are vivid and are worn with an easy flair for the picturesque.—*New York Herald Tribune.*

She is young, slender, provocative in appearance and personality and dances with fluency in the Spanish idiom. —*Brooklyn Daily Eagle.*

It is quite amazing and entirely gratifying to one's artistic conscience to be able to say that each number danced by Teresina emerged from the crucible of comparison, in full winged triumph.—*La Prensa.*

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Music Notes From Coast to Coast

DETROIT, MICH.—The popular Saturday night concert (January 21) of the Detroit Symphony Orchestra was given over to works of Saint-Saëns and Liadoff, the former occupying the first part of the program. The Frenchman's compositions were his March Heroique, A Night in Lisbon; The Deluge, with Ilya Schkolnik, first violinist, playing the solo part; and the Algerienne. The Russian's contributions were two symphonic poems, Baba-Jagam and Kikimora, a suite of eight Russian folk melodies, and the stunt-piece, the Music Box. The concert gave pleasure to a good-sized audience and there was generous applause.

A large audience listened to the program at Orchestra Hall on January 23, the event being under the auspices of Pro Musica. The concert opened with the Dubensky fugue for violins and violas which was heard earlier in the season under Ossip Gabrilowitsch, and the repetition was deserving. Next came the seventh and most recent of symphonies by Sibelius, followed by some ultra-modern music—the new Ravel piano concerto, with Edward Bredshall, one of Detroit's gifted pianists, playing the difficult solo part. The last number was the polka and fugue from the opera Schwanda by Weinberger, which, after consistent applause, was repeated. Victor Kolar directed the orchestra.

R. C. B.

FORT WORTH, TEX.—William J. Marsh, nationally known composer of songs and choir music, and organist of the First Presbyterian Church, has furnished the music for a Christmas pageant, The Innkeeper of Bethlehem, with Dr. James K. Thompson, pastor of the church, as author of the text. For the past three years the pageant has been presented two or three times each Christmas season, and hundreds have still been unable to gain entrance to the church. The work is elaborately staged, costumed and lighted, and there is little of the makeshift of amateurishness about its production.

Fay Hubbard, solo contralto of the choir, was in charge of the personnel, while Madeira Manchester, Mrs. Hubbard and Charles Croxton carried the principal musical roles. The composer presided at the organ.

John Goss and the London Singers gave the second of the season's concerts under the Civic Music Association's auspices. The admirably schooled voice of Mr. Goss and the Singers' rollicking delivery of the sea chanteys and early ballads combined to give zest to a fascinating program.

The Pro Arte String Quartet played an all-Russian program, presenting the Tschaikowsky quartet in D major, op. 11, and the Arensky D minor trio. Mrs. Frank Naugle offered songs by Gretchaninoff and Rachmaninoff. This new organization is meeting with cordial response from the musical public of the city.

Brahms is already receiving centennial genuflections from our musical forces. The Fort Worth Symphony Orchestra, at its next two concerts, will present Brahms' second symphony and violin concerto. The Pro Arte group will play his piano quintet, and two of the violin and piano sonatas are scheduled on club programs. The horn trio was played by Marius Thor, violinist, Virgean England Estes, pianist, and Sproesser Wynn, horn. Mr. Wynn was chosen first horn in the Chicago National High School Orchestra a few seasons ago. E. C. W.

GRAND RAPIDS, MICH.—The Grand Rapids Symphony Orchestra (Karl Wecker, conductor) gave its third pair of concerts in the South High School auditorium, featuring as soloist Lucia Altoonjian, soprano, of Chicago, and formerly of this city.

The Fountain Street Baptist course presented Poldi Mildner, pianist, to a large and enthusiastic audience.

Earle Kardux, lyric tenor, assisted by Seranna Botting, pianist, appeared recently in recital before the St. Cecilia Society. Marguerite Colwell accompanied Miss Botting at a second piano, and Maria Lund Royce was the accompanist for Mr. Kardux. Harold Van Horne, radio pianist, gained much applause in an evening recital before the society. Brahms was the subject of a morning program in which the participants were Alyce Vandermey, pianist, Kathryn Strong Gutekunst, contralto, Albin Preusse, violinist, Dorothy Pelck McGraw, accompanist, and a trio, consisting of Betty Wilkinson, violinist, Margaret Nicholson, cellist and Elizabeth Baxter, pianist. Mrs. Glenwood Fuller arranged the program, and Mrs. Gutekunst was hostess. Spanish music, with Marguerite Fields, chairman, and Mrs. J. A. Michaelson, hostess, was presented by Alida VandenBerge, Karl Andersch, and Eugene Phillips, pianists, Olga Prange and Mrs. William McMeen, sopranos, and Mrs. Allen Miller, reader. The Evening Club has also given three interesting programs. Chairman of the first was Mrs. Guy Halliday, and the participants were Mary Arlene Conklin and Abigail Wedgwood, pianists, Phyllis Gardner, soprano, the Brahms Trio comprising Caroline Fales, Mrs. M. W. Shillinger, sopranos and Mrs. H. W. Garrett, contralto and a trio consisting of Hazel Quick, violinist, Maurice Quick, cellist and Mae Osborne Chapman, pianist, with Harriet DeKruyter and Anna Schulte, accompanists. Eugene J. Phillips was chairman of a program which included a vocal and a piano ensemble and solos by Anna Schulte, pianist, Irene McDougall, soprano and William Madigan, bass. Mrs. Garrett was chairman of An Evening with Russia, given by Mr. and Mrs. C. Harold Einecke, pianist and soprano, Mrs. Hugh Blacklock, soprano, Mrs. Halliday and Augusta Rasch Hake, pianist, Melba Spinney, accompanist, and a string trio.

H. B. R.

HARRISBURG, PA.—The Harrisburg Symphony Orchestra (George King Raudenbush, conductor) recently presented a gala program which featured Percy Grainger, pianist-composer, and a chorus of 225. The latter offered Brahms' Song of Fate and César Franck's setting for the 150th Psalm, giving an imposing performance which brought much appreciation. A purely orchestral number was Tschaikowsky's fantasie overture, Romeo and Juliet, given a colorful and stimulating reading. Thamzine Cox Drake, soprano, and George Sutton, baritone, auspiciously launched the list of Grainger compositions by singing Love Verses from the Song of Solomon. Grainger himself took his seat at the piano for the next number, a clog dance entitled Handel in the Strand, an amusing mixture of the classic and popular element. The Nightingale and the Two Sisters, and Spoon River were presented, to the delight of the audience, the latter bringing Mrs. Grainger to assist her husband by playing marimba and staff bells. The composer and Mrs. C. E. Zorger were two-piano soloists, with the orchestra as a background, in The Hunter and His Career. A sea chantey, Shallow Brown, enlisted ukuleles, mandolins and guitars, as well as more conventional elements. The Tribute to Foster bristled with unusual effects—the sound of musical glass tumblers, solo piano, vocal solos, and full chorus and orchestra, as well as offstage singers and players. The final number was English Dance, with Grainger, Mrs. Alice Decevee Mitchell and Mrs. Gladys Rigby VanPelt, pianists. An ovation lasting a full ten minutes rewarded Mr. Grainger, Mr. Raudenbush and their collaborators.

B. E.

NEW HAVEN, CONN.—There has been a variety of music here during January, with the emphasis on Bach. Professor Bozyan, of the Yale Music School, is conducting a series of ten Bach organ recitals at Dwight Memorial Chapel, playing many of the lesser known Bach works in a Gothic atmosphere pleasantly reminiscent of the late Lynnwood Farnam's concerts.

Through the generosity of Mrs. Elizabeth Sprague Coolidge, the Manhattan String Quartet gave a fine program which included the Debussy quartet in G minor. They played it glamorously, with consistently fine tone, and excelled in sustaining the French melodic line. Their Beethoven, however, was too restrained to be moving.

The orchestral concert series for children, under the direction of Harry Berman and Hugh Smith, found the assembled children interested and appreciative. The high subscription price brought such a select group, that it is questionable whether they will learn much more than their obviously cultural backgrounds could give them, but as a musical organization, the orchestra played with effect and great precision under Mr. Berman's direction. Mrs. Jack Crawford, of the New Haven Little Theatre, has done a great deal of work in making this series possible.

The Civic Symphony Orchestra held its second concert of light symphonic music before a large audience. Francesco Riggio, the conductor, deserves praise for his successful effort in providing the residents of this city with music of this kind.

Yehudi Menuhin held his audience rapt when he played the Lalo symphony at the fourth concert in the Woolsey Hall Series. His growth has been tremendous, and as a primarily poetic violinist, he has no equal.

Harold Samuel gave an all-Bach program that was a feat of memory, of intellect, and of strength. He was extremely well received and granted numerous encores.

E. Y. G.

PROVIDENCE, R. I.—The mid-winter flood of music in Providence has occasioned a widespread and general feeling of happiness. This was noticeably true of the concert by the Boston Symphony Orchestra at which the program numbers, directed by Albert Stoessel, guest conductor, were varied. Mr. Stoessel made many friends by reason of his able and convincing directing. Features of the program were the Fantasia in G major (Bach), arranged for string orchestra by G. W. Volkel; the Haffner Symphony (Mozart); and Cathedral Submerged (Debussy), orchestrated by Mr. Stoessel.

The Community Concert Association presented the Hall Johnson Negro Choir, assisted by Marian Anderson, contralto. This was an entertaining concert of spirituals with two groups of recital songs. The choir singing was rhythmic and colorful and Miss Anderson's rich voice, good diction and interpretations pleased the large audience.

The Elmwood Oratorio Society gave The Messiah (Handel) at Elmwood Congregational Church. The work was presented in the excellent manner usual with this organization. William DeRoin, director and tenor; Eva McMahon, alto; Ruth Ludgate, soprano, and Arthur Elvin, basso, were the soloists, acquitting themselves well.

The Chopin Club sponsored two events. At its regular musicale-tea Oscar Lozzi, pianist, assisted by a string quartet of the Providence Symphony Orchestra, offered the Mozart concerto (K. L. 467); the Misses Rose and Charlotte Presel were heard in two-piano numbers, playing with unusual unanimity and temperament; and Dorothy Horan, contralto, offered a group of songs. This young singer is heard with increasing delight. At its guest night the Chopin Club introduced Mark H. Haight, lecturer and Samuel R. Lewis, pianist, in a Romance Travelogue of the Opera Country of Richard

(Continued on page 28)

THE MUSICAL COURIER'S LIST OF EUROPEAN MUSIC FESTIVALS, 1933

(Brahms and Wagner Commemorative Year)

Provisional List, Subject to Addition and Correction

JANUARY to APRIL

January 18—March 4	Stuttgart	Complete Wagner Cycle (from Die Feen to Parsifal, also Orchestral Works on February 13)
February 12	Leipsic (Birthplace of Wagner)	Commemoration by the City (Gewandhaus and Theatre)
February 13 (Wagner's death day)	Leipsic (Birthplace of Wagner)	Opening of Wagner Commemorative Exhibition

MAY

May (all month)	Florence	Maggio Musicale Fiorentino and International Music Congress
May 1—June 10	London	Covent Garden Opera Season
May 8—13	Dublin	Feis Ceoil (All-Ireland Music Festival)
May (early)	Vienna	Brahms Festival (Gesellschaft der Musikfreunde and German Brahms Society)
May 7 (Brahms' birthday)	Hamburg (Brahms' birthplace)	Brahms Commemoration
May 28—June 18	Vienna	Festival Weeks, Brahms Commemoration, Opera, Concerts, etc.
May 6—8	Berlin	Brahms Festival (Singakademie)
May 13—17	Würzburg	Brahms Festival
May (middle) to June (middle)	Berlin	Wagner Cycle from Liebesverbot to Parsifal (Staatsoper)

JUNE

Till June 10 (continued from May)	London	Covent Garden Opera Season
Continued from May till middle of June	Berlin	Wagner Cycle
June (beginning)	Bonn	Beethoven Week
June 1—July 31	Dresden	Wagner Commemorative Exhibition
June 9—14	Amsterdam	Eleventh Festival of the International Society for Contemporary Music
June (middle) to July (middle)	Dresden	Opera Festival—Weber, Wagner, R. Strauss (Première of Arabella)
June 24—30	Würzburg	Twelfth Mozart Festival

JULY

(Continued from June) to middle of July	Dresden	Opera Festival, Wagner Exhibition
July 18—August 28	Munich	Wagner Festival
July 21—August 23	Munich	Mozart Festival
July 17—29	Haslemere (England)	Festival of Old Music (Dolmetsch)
July 21—August 19	Bayreuth	Wagner Festival (50th Death Anniversary)
July 27—30	Zoppot (Germany)	Forest Opera (Fidelio)
July 28—August 31	Salzburg	Salzburg Festival

AUGUST

(Continued from July till August 28)	Munich	Wagner Festival, Mozart Festival
(Continued from July till August 19)	Bayreuth	Wagner Festival
(To August 31 continued from July)	Salzburg	Salzburg Festival
August 1—6	Zoppot	Forest Opera (Tannhäuser)
August 5—September 30	London	Promenade Concerts
August 7—11	Wrexham (N. Wales)	Welsh National Eisteddfod
August 17—20	Bayreuth	Second Int. Congress of World League of Music and Song

SEPTEMBER-OCTOBER

To September 30 (Continued from August)	London	Promenade Concerts
September 3—8	Hereford (England)	Three Choirs Festival
September 8 onwards	Munich	Richard Strauss and Hans Pfitzner weeks

DOUBTFULS

April	Zurich	International Festival (Brahms?)
April	Cologne	Opera Fortnight Nether-Rhenish or Rhenish Festival
May	Freiburg i/B	South German Music Festival
May	Basle	Italian (?) Music Festival
June	Bad Homburg	New Music
July—August	Milan	Opera and Concert Festival

BURDINO

Tenor

continues and will finish the season as leading tenor at the

State Opera of Vienna,
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The Opera of Bordeaux,
The Liceo of Barcelona,
The Opera of Lyon,
The Royal Opera of Antwerp.

He will also sing a return recital engagement, at the Concerts Classiques, given by the Municipal Opera of Marseilles.

"Burdino:—supremely elegant, warm, thrilling voice, superior vocal art, rare artistic conscientiousness. He again caused this exclusive audience to marvel."—Role of Des Grieux, at Royal French Opera of Antwerp, as reported in Le Matin, January 21, 1933.

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Richmond Times Dispatch
"DAZZLING BRILLIANCE"
January 18, 1933

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St. Louis Star
"STUPENDOUS PLAYING"
November 5, 1932

NEW YORK RECITAL

Carnegie Hall, January 31, 1933

Olin Downes, NEW YORK TIMES

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NEW YORK EVENING POST

"Master of the technique of the piano. A fine exposition of program building. His playing was most brilliant. The Bach number was enchanting."

NEW YORK SUN

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NEW YORK WORLD-TELEGRAM

"MISCHA LEVITZKI HAILED AT PIANO—(headline). The pianist was at his best last evening."

NEW YORK AMERICAN

"Levitzki, master pianist, made one of his too rare appearances. He played with glittering technique, restraint and crystalline clarity . . . passages woven into marvelous tonal patterns."

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"A master of dynamics, of velocity, of dexterity, of brilliant tone is he. Levitzki's art is in the great virtuoso tradition of brilliance and dramatic power."—*St. Louis Globe Democrat,* November 5, 1932.

"His approach to the music is that of a man with taste and sensibilities."—*St. Louis Post Dispatch,* November 5, 1932.

ATLANTA

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"Mischa Levitzki scored a magnificent triumph. His prowess as a pianist is incomparable." — *Atlanta Constitution,* November 22, 1932.

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GALESBURG

"Held his audience enchanted through a strenuous program, displaying to the utmost his superb technique and colorful interpretation."—*Galesburg Daily Register,* November 7, 1932.

New York World-Telegram
"LIMPID LOVELINESS OF TONE"
February 1, 1933

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Spartanburg Herald
"BREATHTAKING VIRTUOSITY"
November 18, 1932

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NEW YORK FEBRUARY 11, 1933 No. 2757

A word to the orchestra is sufficient—from the conductor.

No news for a while from Stravinsky. Wonder what old master he is to renovate next?

"It is more blessed to give than to receive," said the judge in a musical contest, as he serenely set down a black mark against the name of a trembling applicant.

It is to be hoped that Bruno Walter, after recently conducting the first symphony of Johannes (sometimes known as the Tenth of Ludwig) four times in as many days, did not wake up the fifth morning with a dark Brahms taste.

Whoever first urged people to come back to Erin probably did not anticipate all the conflicting dissonances in the duet between the Valeraites and the Cosgrovians. And not even Arthur Bliss risked putting orange into his Color Symphony, for fear of what might happen during a possible Dublin performance.

The great Peace Pageant organized by Maestro Damrosch at Madison Square Garden, with 1,866 performers (count them) and incidental music by Beethoven, has come and gone. And yet there seems to be no gain in the friendliness between any two prima donnas with unplatonic designs on the same role.

Whenever a physician or clinical professor desires publicity, he can always reach the newspapers by declaring in a lecture or interview that music is hygienic, helps to cure nervous ailments, and is an aid to the process of anaesthetizing in operations. Each time, the avid journals pounce upon the "news" and display it in headlines. We have read the information on 999 different occasions and are now patiently awaiting the jubilee 1,000th announcement to the same effect.

Cultured Europe

"I am sure that Mendelssohn would have liked to watch ——— playing his concerto," quotes a writer in the London Daily Mail. "She looked so decorative besides giving us the rippling type of piano playing so essential for that type of music." Happily Mendelssohn is beyond caring.

Wagner, 1883-1933

A half century has gone since Richard Wagner breathed his last in the Palazzo Vendramin in Venice, and Cosima after a swoon of many hours on the master's breast, bravely cut off her beautiful, long hair and pillowed his head upon it. People did things in the grand manner in those days. They made music grandly, but also—and perhaps more important as a lesson to the present—they were able to live on the heights. Perhaps that is why their vision still enkindles our eyes.

February 13 marks the fiftieth anniversary of that tragic flight of a spirit whose dwelling among men was ever more or less attended by turbulence. The shouting and the angry voices have died now, and our perspective on this most remarkable musical and literary figure of his century has grown clearer. If Wagner today no longer seems to us either the diabolic figure he appeared to some of his contemporaries, or the saint to which the idolators of the Bayreuth Grail ritual sought to elevate him, his position as a foremost figure in the musico-dramatic theatre of the world remains unchallenged. Not all of his intended "reforms" have been adopted, and much of his theoretical writing lies dust-laden on the shelf, but the music-dramas stand not as dead, but as supremely living, memorials to what he strove for and achieved. It will be a long time before the power and beauty of these greatly original works cease to conquer each generation anew in the opera house.

In the years since his death, as during his life, the envious tongues of the world have busied themselves unceasingly in an effort to lessen Wagner's name and fame. His character has been assailed with unique malevolence—originally by jealous contemporaries, and posthumously by misguided writers of the "debunking" school, whose fingers itch to strip the halo from every exalted head. Perhaps that tendency in recent years has been a natural reaction from the pious attitude of the late Victorians, who made almost a religion of their Bayreuth pilgrimages, and also from that stifling air of worship with which Cosima enwrapped her liege lord.

But, even in the light of recent discoveries of correspondence and other documents, such as the Burrell Collection, which show that the genius, Wagner, was only human, his figure emerges in essential greatness. Geniuses such as Beethoven and Wagner seem all the more real and sublime, when the full human story of their touching frailties and superhuman faith in their art is laid bare by the labors of a Thayer or a Newman. All that detractors have been able to say about this squat, kindly man with the firm chin and broad forehead, who liked to wear satin coats in his study, is that he had a bad temper; that he was willing sometimes to beg sustenance from a heedless world for the flame within him; that he loved often and deeply (which was entirely to his credit, and in any case was a necessity of a nature so richly endowed); and that he was all-absorbed in his artistic mission, and was sometimes ruthless, as every good artist must be, in sacrificing all that stood between him and its achievement.

The pother which has been stirred up in the last half-century about Wagner's love affairs, his acceptance of money from others, his egotism (sic) and his alleged shabby treatment of various people who had befriended him, only serves to show that his figure still holds a romantic glamor for the multitude. There used to be a popular painting, frequently reproduced in magazines, showing the composer in his velvet cap and coat, dreaming in his arm-chair, surrounded by rather vertiginous visions of Rhinemaidens, distressed Elsas and militant Brünnhildes. It is somewhat in this fashion that the world still likes to think of him—as a dangerous but fascinating romanticist. Perhaps he was that and more, too, but at bottom he was principally a tireless worker, and in his best moments certainly a model husband and affectionate father.

The storms of obloquy which greeted Wagner's music in the days when it was new and strange and revolutionary also seem like "unhappy, far-off things" today, when his scores sound increasingly diatonic and firmly-constructed to modern ears. One cannot entirely blame his contemporaries for considering his theories far-fetched and queer, the productions of a quack and a charlatan. For certainly no musician has ever come forward with a more original set of reformative projects. Many visionaries might perhaps have conceived the farrago of wonders terrestrial, subterranean and submarine which he presented to the startled gaze of a world, but who else than Wagner could have provided them with a tonal setting of such majesty and eloquence as to make all these marvels seem supremely logical and natural on the stage?

Perhaps the greatest thing that emerges out of Wagner's career, as we are able to see it today in due perspective, is the inspiring proof which he gave to the world that it is possible to achieve one's aim in art despite the most disheartening obstacles, if only superhuman will and genius are present in the same degree.

"Future generations will find it difficult to believe what they will read about the impediments that were placed in this great man's way, in his efforts to attain his ideal," said Friedrich Feustel in his funeral address over the composer's body at Bayreuth, after the slow, sorrowful cortège had returned from Venice fifty years ago. And this was the supreme wonder, that the message was triumphantly delivered to the world in spite of every discouragement—poverty, poor health (the result of actual hunger in the early Paris days), political proscription, professional jealousy, and in some instances actual plots and cabals.

Truly, Wagner's life was almost wholly a struggle, with a few years of peace and unexampled prestige at the close. But what a triumphant career! No other is quite like it in all music. And this is true despite the fact that lack of critical understanding pursued him to the grave. Wagner was fifty-six before even his earlier operas were heard in England, France or Italy. How Tristan was received by the critics on its first performance in America may be gleaned from the following headline which appeared in the New York Times on December 2, 1886:

"A WORK NOT WANTED OUTSIDE OF GERMANY AND NOT TOO OFTEN THERE.

Beginning of the End of the Craze for Symphonic Music in the Opera"

One could quote endlessly, opinions of severe and abusive pedants such as Hanslick, who could see nothing in Wagner's music at its first hearing, but the foregoing quotation is perhaps enough to serve as a warning to the critical profession of the dangers of the closed mind. Beginning of the end, indeed!

The musical reforms which Wagner fought so heroically to achieve are, for the most part, securely incorporated in the text-books today. There have been few operas composed since 1883 that do not, in some way, bear the imprint of his personality. And this influence is to be traced not only in stage music, but in symphonic and other forms of the art, including the song literature.

He widened the domain of harmony incalculably, and thereby gave an impetus to the whole "modern" movement. His original instrumentation and tone-painting have strongly influenced later orchestral technic, and his system of "leading motives," as carried on by Strauss and others, established program music on a new plane of almost appalling efficiency.

Wagner's conception of free-flowing, "endless melody," the liberation of music from the tyranny of set periods inherited from the dance-origins of the classic forms, amounted to a complete revolution in musical thought. Finally his widening of the gamut of expression of the singing voice, with the innovation of vocal melody that should imitate speech in its stress and periods, opened possibilities which have not been exhausted even by Schönberg and others.

Would we have either Elektra or Wozzeck, in their present form, if Wagner had not lived? Or, at the other end of the scale, would Hänsel and Gretel exist to delight us with all its dewy freshness? The imitators have not always been successful; Wagner, like Debussy, was his own greatest successor.

The opposition expressed to Wagner's musical methods during his lifetime and after, violent and long-continued though it was, has given way to complete acceptance, even though there is talk in Germany that his work may be dismissed as "dated" by a new generation. The reaction against romanticism, particularly strong today, makes Wagner's art anathema to a small group of the younger, who think of music in that curious, impersonal way as a mathematics of pure sound and formal design. In an age when fairy tales are frowned on even for tots, Wagner may have lost ground slightly with the "advanced."

These chilly wights regard the age of fable as hopelessly Victorian and assign the love story of Tristan and Isolde, as well as the exploits of the knights of Monsalvat, to a place of dusty oblivion in the pages of Bullfinch. As for the wonders contained in the saga of the young Siegfried, they regard them as too naive for serious consideration.

If this be true of a small part of the world's music-lovers, it does not seem to hold good with the overwhelming majority, as witnessed by the growing number of drawing performances of the music-dramas given annually in every land. The prophecy may be ventured that this will continue to be the case so long as the general public cares for romance and high deeds of heroism in song.

VARIATIONS

By Leonard Liebling

When a musical writer starts an essay on Wagner —and these are the days when thousands of articles are being written all over the world to commemorate the fiftieth yearly observance of his passing—the scribe may well pause and ponder as to what he is to put down on paper. How begin, what say, where end?

Readers of Variations need not fear that the foregoing paragraph is preparation for an historical survey, a critical retrospect, or even another evaluation of Wagner in relation to our present period. I could not indite such a screed at this moment. The task is too appalling; and the tale has been told too often. Musicians and critics flooded the universe for years with analyses, appraisements, disparagements, rhapsodies, of the Wagner scores; his libretti, letters and volumes of essays are the themes of a whole library of discussion.

There is nothing to add, furthermore, about Wagner as a man. The idolators and iconoclasts have turned him inside out for the gaze of wondering generations past, current and to come. His life, loves, quarrels, defeats, triumphs, are between countless book covers. No musician ever has had as many books written about him as Wagner. And the volumes continue to pour from the presses. Apparently the books will never cease, for although he is dead half a century, there is no end to Wagner.

* * *

On another page of the Musical Courier you can read what William J. Henderson writes of Wagner, and the words are heartfelt and wise. The veteran critic has spent a lifetime in study, contemplation, and admiration of Wagner and in listening to his music in Europe and America. Henderson was one of the pioneers who proclaimed the magic and might of Wagner's genius, and did so with keen prescience and rare courage in a period when the master was still widely misunderstood in many quarters, and ridiculed and reviled in others. How the world finally gave practically complete acclaim to Wagner forms one of the greatest chapters of musical history; just as one of its most amusing is in the making now, with current recorders noting the attitude of some sections of Young Germany toward the most towering operatic giant of their land. These enlightened *Knaben* and *Mädchen* see in Wagner "only" a melodist, a romanticist, who composed music about such things as human love, greatness, weakness and aspiration; godly glamor; the futility of wealth and power; the nobility of woman; the sublime beauty and tragic pitifulness of life. These adolescent *Haensels* and *Gretels* prefer to Wagner's evenings of glorious music and epical story, the "fifteen minute operas" of some Neo-German composers, and the abortive stage attempts of the *schreckliche* Schreker and the *unschoene* Schönberg. Well, much joy to the progressive *Kinder* in the kind of operatic unfoldments for which they seem to be questing. We ignorant, dated, feeble minded, and generally ga-ga patriarchs will, I imagine, dodder onward to our last resting place, still believing that Richard Wagner is one of God's greatest blessings to mankind in its music.

* * *

My own Wagner experiences go back a respectably long time, for they began with my babyhood. I have been told that I was kept awake in my cradle at night because my dear lamented father (himself a practising musician of deep sensibility and talent) used to end his day of teaching and composing by spending long evening hours at the piano, playing the Wagner operas from the orchestral scores, singing, shouting the texts, repeating over and over his favorite passages, and finally dragging in my mother as a patient even if sleepy audience. Often I cried when the noise was loudest. It was evident even then that destiny had selected me to be a future music critic.

When I was about six years old my father, impatient to make a perfect Wagnerite of me, expounded the texts to me in fairy tale style, and pounded their music into my not at all unwilling ears. At the age of seven I heard my first Wagner opera at the Metropolitan. It was Tannhäuser. I could hardly wait to reach home in order to play the March, Evening Star and Pilgrim's Chorus, in the piano arrangements which my father had taught me.

I was only nine or ten when I had my first hearing of Tristan and Isolde as an opera (I had meanwhile heard Lohengrin, Meistersinger, Flying Dutchman) and soon after I sat through the entire cycle of the Nibelungen Ring. My seat was as high as my entranced delight, for I figured among the gallery gods. In those days an evening of thrills cost us fifty cents at the Metropolitan. My father was my companion on those enchanted occasions, and gave me prolonged lectures on Wagner before, during and after the performances.

Later I became a standee, and between my fourteenth and eighteenth years leaned against the rail or wall during long hours of Tristan, Meistersinger and the Ring. I never felt weary. I was in fairyland. Siegfried loomed as my great hero. The Nibelungen villains never ceased to fill me with shuddersome fascination. Even the Dragon got me. The Tristan potion mystified me at first, but surprisingly soon I learned about Isolde from Tristan. My father had given me only the kind of explanation which was to be expected in those days when a parent found his youngster wondering in forbidden fields.

And so I went on in my experiences with Wagner, here, and in Europe when my music study took me across seas. I have heard all the great Wagner singers and conductors who crossed my path, beginning with Lilli Lehmann and Seidl.

Perhaps I began too soon with Wagner, for I never have ceased to feel that he is an ingrained part of my musical makeup. He has never dated for me, or lost for me any of his greatness, inexorable charm, emotional uplift and imaginative stimulation. I have lived through decades of Verdi, Puccini, Strauss, Mozart, Donizetti, Bellini, and the others, but Wagner always gave me, and still gives me, my happiest hours in the opera house. I shall never lose my love or reverence for his unrivalled music.

That is all I can find to say for Wagner's fiftieth deathday on February 13. Perhaps I should have said it differently. Others will do more fitting honor to him in words. In my heart I extend thanks to Richard Wagner for what he has done for me.

* * *

Moriz Rosenthal, who will tour in America next season, celebrated his seventieth birthday by giving a Vienna recital at which he played these trifles: Beethoven's Appassionata Sonata, Schumann's Fantasia, a Chopin collection, and Liszt's Mephisto Valse and Don Juan Fantasia. It looks as if Rosenthal is getting lazy when he makes matters so easy for himself.

* * *

In response to my recent inquiry—and I should have known better—"what has become of Alexander Petschnikoff, the violinist, who debuted at about the same time as Willy Burmester," Arthur Hartmann informs me that the Russian artist died in Munich, just after the start of the World War.

* * *

A memory that stays is Goeta Ljungberg's powerful projectment of the title role in Elektra last week. She did not characterize the part in the customary unrelieved hysterical vein, but made the daughter of Agamemnon more of a reasoning personage, implacably intent on her sole purpose of revenge, and subtly suggesting her royal descent even in the lowly estate to which she has fallen.

This method of early restraint brings greater intensification of climax when the sanguinary object of Elektra has been achieved, and the dying shouts of Aegisthus break loose the bonds of her obsession. Mme. Ljungberg makes the fateful princess a fearful picture of unholy joy at this point. She glides and gyrates frenziedly, weaves her arms, claws the air, dances her triumph passionately, swings the flaming torch in ever widening circles, and collapses as the last atom of her demoniac energy is pitifully spent. The whole episode is one of the most intense and gripping ever seen on the stage of the Metropolitan.

The Ljungberg singing, too, was of extraordinary quality, for with the long saving of physical output, all the vocal requirements preceding the dance were enabled to register completely in tonal fullness and musical significance. Many new phases of the music came into hearing that other interpreters often blur through breathless shouting or half-spoken proclamation. This Elektra achievement raises the artistic status of Goeta Ljungberg immeasurably on our local lyrical stage.

Maria Olszewska, as Klytemnestra, also added to her laurels as an operatic actress of singular power. Her make-up as the evil, brilliantly red haired queen was not as purposely revolting as we usually see. She indicates traces of the facial beauty which Klytemnestra must have once possessed, and in figure and garb she preserves a measure of attractiveness. Klytemnestra's degeneracy is suggested as more mental than physical. The haunted expression and spasmodic movements told their own tale. Mme. Olszewska, like Mme. Ljungberg, refrained from forcing her voice, and put some eloquent singing to her credit.

Chrysothemis had the intelligent and resourceful Dorothee Manski as interpreter, who always knows how to keep helpfully within the picture.

The men—but who cares about them in this Strauss opera where the women loom all important?

The one male who counts is in the orchestra pit, and there Artur Bodanzky ruled with unceasingly high musicianship, a firm baton, and successful dynamic observance of the limitations of the voice.

Strauss' score remains a work of genius—the most masterly music drama created since Wagner laid down his pen.

* * *

An inestimable privilege of this thing called music is that one can thrill to the epical Elektra score on Friday afternoon, and at the Saturday matinee take childish delight in the naive tunefulness of The Bartered Bride. For further remarks about Smetana and the resurrection of his best known opera, look elsewhere in this issue of the Musical Courier.

* * *

In the lobbies of the Metropolitan the confirmed wags spoke of The Battered Bride, and The Bartender's Bride.

* * *

M. P. Dickoré, a sort of local Simon Snooper in Cincinnati, sends me this worthwhile item:

In this Ohio city, two dusky beauties of the kitchen, cooks in well-to-do families, were recently discussing the relative importance of their employers.

Said Sarah Jane in the manner of one who can boast of the highest: "We had Mr. and Mrs. Dykestra over to our house the other evenin'." (Mr. Dyskestra is City Manager of Cincinnati.)

"That ain't nothin'," snorted Linda, and added pompously: "We had a sympfony musician fer our dinner last ev'nin'."

* * *

Speaking his weekly program annotations over the radio last Sunday for the Sabbath matinées of the Philharmonic Orchestra, Olin Downes (music critic of the New York Times) said that "it will take the world possibly another century to realize the true greatness of Mozart." Why the delay, Olin?

* * *

It may take another century, however, for the American nation to become truly musical; at least, so one is inclined to think after seeing newspaper pictures recently of several huge crowds of our compatriots burning and hanging in effigy, straw-stuffed figures labelled "Old Man Depression."

* * *

And continuing with the patriotic tonal thought, if the "Buy American" movement is made to extend to music, the purchasers are certain to lose some excellent money's worth importations from Europe.

* * *

What has become of Tosca, mysteriously absent from the repertoire at the Metropolitan this winter?

* * *

February 13 deprived the world of Wagner, but the same date brought into the world Leopold Godowsky, who will celebrate his sixty-third birthday next Monday.

* * *

The late De Pachmann's two pet hobbies were diamonds and Leopold Godowsky, whose playing and compositions the "Chopinzee" treasured to the point of adoration. On one occasion Godowsky and Ysaye were to play a sonata at a recital and De Pachmann sat in the front row. Godowsky gave his colleague the A on the piano, and struck the note several times separately and in the customary minor chord. "Wonderful, wonderful, absolutely marvelous," cried De Pachmann, to the vast amusement of many rows of auditors about him.

* * *

One of the oldest subscribers to the Musical Courier is W. C. Taylor, of Springfield, Mass., who celebrated his seventy-fifth birthday recently, and has been taking this paper for fifty years. He writes: "I still read it every week with a great deal of interest." Mr. Taylor was proprietor of a music store in that city from 1884 to 1918; president of the Orpheus Club there, 1906-1909; secretary and business manager of the Springfield Music Festival Association, 1908-1928; and, he informs the Musical Courier, "I am now secretary and business manager of the Orpheus Club, and going strong." We wish Mr. Taylor continued power, and if he promises to reach his 100th birthday, we shall be glad to make him an honorary subscriber for life.

A friend of mine attended a Sunday matinee performance of the Teatro di Piccoli (the amazing Italian puppets at the George M. Cohan Theatre in New York) to find herself surrounded by a lemonade-drinking, candy-chewing crowd of children who whooped and yelled between swiggles and bites. She languorously commented to an usher about the noise, who said soothingly, "Never mind, lady, you'd be surprised how much better the marionettes buffoon when the audience is so noisy. They're very temperamental." So much for wooden images with feet of clay.

* * *

Well, well, well, I started something—yes, I did—when I told about Julia Peters' solitaire diamond. The poor girl has been pestered with telephone calls and George Leyden Colledge, her manager, has been asked so many questions (as if, poor lamb, he would know anything about the private lives of the artists under his direction) that I understand they are trying to put me on the spot. At least, gentle readers, I can tell you that the Peters ring is a ring no longer, but a pendant, for Julia has had the diamond replaced in an old-fashioned setting of her mother's. Now the jewel has become a family heirloom, just as scintillant as ever, but less conspicuous and requiring no explanation.

* * *

What were those three successive staccato blasts during Rheingold at the Met. cycle opening? The sound was not that of any instrument in the orchestra. I rushed behind the scenes to investigate and, boys and girls, I can give you the low-down on the matter, as I always do. One of the vocal Wagnerian gods (male) finding his required nasal resonances impaired from natural causes in these days of colds, turned his back on the audience, and—well, he felt better after that, and sang out with tone free and unclouded.

* * *

What's that, what's that? My legs are getting weary running down these rumors at the big opera mill. The whisperers tell me that Lauri-Volpi and the powers had a battle royal of words a few days ago, and for some ticklish moments, Lauri was in again and out again as a member of the house. Well, the tenor is in again just now, and I'm glad of the happy ending. . . . Anyway, Mario Chamlee suddenly put in a nonchalant appearance around the place, and a busybody like me got to wondering wide-eyed.

* * *

Miss Darling, of the Civic Repertory Company, that industriously artistic organization which Eva Le Gallienne heads, bade Ye Snooper and his missus to witness its dramatization of Lewis Carroll's Alice in Wonderland and to judge the incidental music written for it by Richard Addinsell. Although I don't know anything about music critically I know what I like (unless someone argues with me, when I always agree to anything—it's so much less wearing, if you know what I mean).

Before the office chorus says I'm wrong, I state authoritatively that Addinsell's music is nice in spots and seems to help the fantastic glamor of the show though he gets excited at times and becomes jazzy. It's not right to make the Gryphon, the Mock Turtle, the Oysters, do jigs to Broadway rhythms. It doesn't fit their contours. When Addinsell is himself, however, his music fits even the White Queen, and Alice.

In the audience I saw a couple of notables, namely Germaine Schnitzer and the British Consul-General, Gerald Campbell, and Mrs. Campbell, with their two charming daughters. I heard Germaine tell a funny tale to her *vis-a-vis*. A short time ago a lady asked her, "When are you giving a recital? I do so want to hear you. I like your playing so much. You see I am interested in all sorts of music."

Well, children, regain your schoolgirl complexes and see Alice in Wonderland. You'll like Josephine Hutchinson, Eva Le Gallienne, Joseph Schildkraut, Donald Cameron, Charles Ellis and all the rest.

Have I earned the tickets, Miss Darling?

* * *

Then there's the Shan-Kar dancing at the New Yorker Theatre, for whose American tour Sol Hurok's enterprising judgment is responsible. The show is more than "dancing"—it is a combination of arts to please the eye, ear, and the sensitory nerves all over the place. I throbbed and thrilled and joined frenetically in the hurricanes of applause that went to the Shan-Karians. I thank them.

* * *

Our Leonard was toastmaster at the Pleiades Club dinner at the Hotel Brevoort on February 5, and much as I hate to say it, he did a swell job wise-cracking as fluently as Jimmie Walker in his halcyon days. One after another he presented musical celebrities to the greedy guests, all the artists singing or playing in turn for their suppers. The program started off with a bull's eye when Ethel Bartlett and Rae Robertson manipulated the two pianos felinely, to be followed in rapid order by Marek Windheim singing Polish folksongs and other titbits in such uproarious fashion that he himself broke down and burst into merriment in the middle of Princess Zita (a song, not a lady, dear readers); gifted Joseph Coleman of the Perole Quartet, accompanied by Vera Brodsky, in a soothing fiddle solo or two; Alfredo Gandolfi broadcasting his deep chest tones rousingly; Grete Stueckgold utterly charming the guests and her colleagues with three German Lieder, two of which Leonard declared to be slightly mauve in text; (You know, dear people, that girl is certainly a wow when it comes to looks as well as singing.) Fritz Reiner, the honorable orchestral podium champion, played Mme. Stueckgold's accompaniments, and I couldn't have done better myself.

After these delectable trifles, L. L. continued his stellar revue with more headliners in the personages of Paul Althouse doing the Siegmund love song and Siegfried Forging the Sword (sakes alive, how that guy sings. The audience yelled and stamped its feet and gave big halloos also for Fritz Reiner, the complementary accompanist.) Then Dana Suesse played the second movement of her jazz concerto with Vera Brodsky (pretending she was an orchestra) at the other piano. After this seduction our host made Norma Terris do her laugh provoking characterizations of Greta Garbo, Balieff and Jeanne Eagels. And finally after twelve midnight, Vera and Harold Triggs sent the folks home on a cold night with the warm cheers of their twin pianistic endeavors ringing cozily in all ears.

Leonard had a lot of other "critters" of fame and fortune at his head table including Elsa Alsen (poor girl, she had a cold and couldn't sing); Dorothee Manski (with husband Branson); Melvin Dalberg (with daughter); Gustav Schützendorf (with wife Grete Stueckgold); Dr. Wagner (with wife Norma Terris); Horace Johnson (without wife); Grena Bennett (no husband); Mrs. Fritz Reiner (husband present), and Dr. Koch, commander of the SS. Hamburg. By the way, the eats were dandy, and Leonard also passed around some—sh! that amendment is still in the Constitution.

* * *

Addenda: It seems, unbeknownst to me, darn it, that Captain Koch of the SS. Hamburg was so excited by the German music he heard that he gathered sixteen of the great ones present at the Pleiades Dinner and carried them off to his ship, where he served mountains of sandwiches and casks of a certain German fluid—probably Teutonic sasparilla—to the hungry horde. My word, what storage capacities temperamental musicians have. It's just my luck to miss things because I run away from parties as soon as doors are unlocked.

* * *

In the Carnegie Hall first tier box lobby there are a number of framed and autographed photographs affixed to the walls, with tributes to the famous old auditorium. One of the contributions is from my revered chief, Leonard Liebling, who dedicates his picture, "To 'dich theure Halle' of treasured memories." My recollection of that German word "theure," is that one of its meanings is, "expensive." I don't believe that L. L. ever spent a nickel in Carnegie Hall, except for telephoning.

* * *

Stuart Ross' feathers are ruffled, and if you should run across him, don't be intimidated by the glint in his eye, for he is only preparing to let off steam if you ask him why he has turned to the Muse of Jazz, playing on the Tangine Radio Hour. That is another fellow, and Stuart Ross has retained his dignity, for he plays only tunes listed in the Blue Book of music's 400, and is still the accompanist for Rosa Ponselle, earns an honest living coaching and playing Bach, Beethoven and Brahms for the fun of it. He is not a jazz pianist. Poor old Stuart. Perhaps the other Stuart Ross is just as insulted when his friends ask him if he is getting high hat, playing for Rosa Ponselle. Friends and relatives of the Stuart (Ponselle) Ross are invited to pass the word around. Papers everywhere please copy.

* * *

My gosh, musicians must think a lot of Szigeti, for I never lamped so many "names" as when I cast my binocular eyes about Carnegie Hall on the opening day of February in the year of our lord, 1933. Ensconced in comfortable attitudes, with hands to chins, cheeks, eyes, foreheads, sat Gieseking, Elman, Piatigorsky, Prokofieff, Betti, Siloti, Whithorne and the painters George Luks and Boris Grigoriew. Thank heaven Szigeti played superbly, so he had nothing to fear from such a critical parterre. It was good to hear that eminent fiddler again, fresh from his touring in far off lands, with all his art intact. It's a wonder the Chinese bandits didn't capture and hold him for their entertainment, for those poor dears do love their Brahms, Bach, Tartini, and Szymanowski.

* * *

Ernest Hutcheson and Julius Huehn, in high hats, climbed out of a taxi en route to Gorodnitzki's recital, to be accosted by a street lounge lizard, begging a cigarette. Ernest unbuttoned his coat, whipped out his cigarette case, and, opening it, proferred it with a smile. The mendicant took a cig., tipped his hat, murmured his profound thanks, and loped on down 57th Street—to stop the next smartly groomed man and bum another fag. On he went, accosting passersby, until he must have begged a package of smokes before reaching Sixth Avenue.

* * *

I caught Bruno Zirato, Paul Longone, Adamo Didur and William Thorner in deep conference in front of Steinway Hall. I heard Bruno whisper as I slid by unseen, "We'd better beat it from here, or Simon Snooper'll catch us." I wonder what is up, a new opera venture, perhaps? Ha-ha, I'm chortling.

IMPRESSIONISMS
By Haile Hendrix

JOSEF HOFMANN

Foreign News in Brief

Three Choirs Festival Announces Program

LONDON.—This year's Three Choirs Festival will be held at Hereford, September 3-8. The program is to include Mendelssohn's Elijah, Elgar's Dream of Gerontius and The Kingdom; Bach's B minor Mass, Beethoven's ninth symphony, Brahms' Requiem; Vaughan Williams' three choral songs and The Shepherds of the Delectable Mountains; a concerto and a new work to be announced later. C. S.

Royal College Fifty Years Old

LONDON.—"Arrangements are now in train to celebrate the jubilee of the Royal College of Music," says the esteemed Daily Telegraph of London. "The fiftieth anniversary of its opening occurs on May 7, and Sir Hugh Allen, its present director, hopes to commemorate the work and achievement of the college in a way to bring home the magnitude of its contributions to the musical life of the country. One of the features of these celebrations will probably be a dinner." C. S.

Harriet Cohen and Lionel Tertis in Italy

LONDON.—Harriet Cohen, pianist, and Lionel Tertis, viola, have been engaged for two important engagements in Italy. After a recital in Milan at the Società del Quartetto on February 8 they will also appear at the Accademia di Santa Cecilia in Rome. M. M.

OBITUARY

Helen May Curtis

CINCINNATI, O.—Word has just been received here of the death, January 30, in Nice, France, of Helen May Curtis, head of the drama department at the Cincinnati Conservatory of Music for thirty-five years. She was known as one of the finest interpreters of the drama and, since her retirement from active teaching two years ago had been travelling in Europe.

Miss Curtis came of one of Cincinnati's oldest families, the Sedams, her ancestor, Cornelius Sedam, having come to this region in 1796 and founded Sedamsville, on the Ohio River, below Cincinnati but now a suburb of the metropolis. Her only surviving relative is Dr. Anna Sedam-Benner of Cincinnati. Miss Curtis was a member of the Cincinnati MacDowell Society, the Cincinnati Woman's Club and other artistic and literary organizations. M. D.

Philip Paul Bliss

OSWEGO, N. Y.—Philip Paul Bliss, composer, died here on February 2 at the age of sixty. Mr. Bliss was the son of the late Philip P. Bliss, writer of church music and associated with the evangelism of Moody and Sankey. The younger Bliss was graduated from Princeton and studied music in Philadelphia and Paris. He had served as music editor for the John Church Company of Cincinnati and for the Wills and Theodore Presser companies of Philadelphia. For the last eight years he had devoted himself exclusively to composing. Among his most familiar works are The Crucifixion, Confessional, and Pull for the Shore. His wife and a brother survive. O.

Ruth Crosby Dimmick

Ruth Crosby Dimmick, music editor of the New York Morning Telegraph from 1921 to 1925, died in New York on February 4. Mrs. Dimmick was the widow of Colonel Edward Dimmick, a Spanish War veteran and a friend of Theodore Roosevelt. She was active in the cause of woman suffrage and was a friend of Mrs. Carrie Chapman Catt and others at the head of the movement. She was a member of the Morning Telegraph staff from 1910 to 1925. Mrs. Dimmick also wrote children's books and directed publicity for a number of prominent people.

Lewys James

LIVERPOOL.—Lewys James, baritone, for many years a leading singer in the Carl Rosa National Opera companies, died here on February 3. Mr. James had been a coal miner in South Wales. He was the winner of the world's solo championship in Paris and had appeared in New York. V.

FROM OUR READERS

William Zerffi Protests

To the Musical Courier: New York, N. Y.

In the Musical Courier of January 14, Dean H. L. Butler accuses me of being dishonest and unethical. If it is dishonest and unethical to ridicule an adult group for admonishing other adults to be punctual, to treat their pupils with consideration and patience, etc., instead of doing serious research work upon important problems, the charge is welcome. I purposely did not give the source from which I quoted to avoid causing embarrassment. But evidently the cap fitted.

If this Outline of Theory is the result of three years research by the Academy, it will disappoint those who have been expecting some solution to vocal problems. The beliefs expressed, when not actually incorrect, are platitudes to be found in any and every vocal studio. Space forbids detailed analysis but suffice to say that a concept (abstract general notion) of beautiful sound has nothing to do with voice production. No one can determine the quality of anybody's concepts, much less teach how to hold a certain type of concept. Development of the vocal muscles changes the quality of tone; therefore, a beginner cannot imagine the quality his voice will yield years in advance of its development. The ear must accustom itself to the change, not the voice to the dictates of the ear. The voice trains the ear, not the ear the voice.

How important ethics is in the estimation of the Academy is proved by the fact that it heads the list in their outline of "Purpose." The promotion of knowledge and culture is second. No suggestion was made by me that this publication was the "sole result of the meeting of the members of the Academy," but that it was published is proof of the validity of my suggestion that it represents a "kindergarten approach." Personal abuse is not argument and not ethical.

WILLIAM A. C. ZERFFI.

[*Editor's Note—Owing to lack of space, this communication will close the present controversy.*]

MISCELLANEOUS CONCERTS and MUSICALES

Alberti Features Scenes From the Operas

Solon Alberti presented an evening of "Intimate Scenes" from the operas at International House, New York, on January 24. This was a sequence of operatic excerpts, given in appropriate stage setting and in costume. The Pagliacci fragment brought Edithe Miller (Nedda) and Robert Tilberg (Silvio); the Madam Butterfly interlude, Lucile Dresskell (Cio Cio San) and Richard Maxwell (Pinkerton); Il Trovatore, Nita Alberti (Leonora) and Donald Walter (Manrico); La Traviata, Virginia Syms (Violetta) and Robert Tilberg (Germont); Aida, Germaine Hellinger (Aida) and Marguerite McCulloch (Amneris); Manon, Lucile Dresskell (Manon), John Weidler (Des Grieux), Virginia Syms (Pousette), Virginia Hamel (Javotte) and Linda Eder (Rosette); Tosca, Nita Alberti (Tosca) and Donald Walter (Cavaradossi). The Central Choral Club assisted in the scene from Trovatore.

These kaleidoscopic evenings which Mr. Alberti presents are unique and stimulating entertainment. The vocal element is of excellent character, the dramatic action swift-moving and the miming clearcut and definite. An audience of 1,000 crowded into the auditorium, and registered their approval by sustained applause. M. L. S.

* * *

American Academy Presents Two Plays

The Lyceum Theatre, New York, held a large audience January 20 when seniors of the class of 1933 presented Grandma—Old Style, and Paris Bound. Nancy Barnwell and Raymond Wolber were outstanding in the first play, the others in the cast being Frances Sage, Joan Harding, Clyde Turner and Jane McLean. Paris Bound was particularly enjoyable, with the parts of the husband and the wife taken by Paul Ames and Lorna Volare in realistic fashion; Miss Volare's voice is appealing in quality. Garson Kanin was a sympathetic father, and Gloria Gill played her small part well. John Bryard did well as the young composer who never finished anything. Others appearing were Nancy Dillon, Ronald Brogan, Elizabeth Stillwell, Edith Pritchard and Frances Sage. F. W. R.

* * *

Tyson and Mokrejs Works Interpreted

Original songs by Mildred Lund Tyson were sung by Ruth Mather and Henriette Blackwell, at the Barnard Club, New York, on January 29. Piano pieces and a trio for piano, violin and cello by John Mokrejs, composer, shared the program with Mrs. Tyson's music, the interpreters being Gertrude Metcalf, Paul C. Sargent, and a trio, formed of Walter Eisenberg, Mary D. Hill and Robert Mokrejs. Mrs. Tyson played the accompaniments to her songs, which were in varied and melodious style, as befitted the texts. Originality of ideas and expression characterized the Mokrejs music. Both composers received well earned plaudits. The concert was under the auspices of the Madrigal Society (Marguerite Potter, president). F. W. R.

* * *

Barbara Lull and Mathilda McKinney Applauded

The chamber music hall of the Barbizon, New York, held an audience of discriminating taste on January 29, which heard Mozart's sonata in B flat and Beethoven's Kreutzer sonata performed by Mathilda McKinney, pianist, and Barbara Lull, violinist. The singing tone of the violinist and the technical excellence of the pianist in the former work, with the playful spirit of the last movement, presented an especially pleasing effect. The monumental Kreutzer was done in a manner which stimulated imagination, Miss McKinney playing with breadth and musicianship, clean-cut technic and appreciation translated into accomplishment. Miss Lull displayed sensitive musicianship, full and pliant tone and interpretative color and depth. F. W. R.

* * *

Willem Durieux Chamber Ensemble Heard

The Cecil Smith residence in New York held a large assembly on January 29, when the Durieux Chamber Music Ensemble gave a program ranging from Corelli to Grainger, with explanatory remarks by the latter, who was present, as well as a performance of his Sussex Murmurs, a Christmas carol. The eight young women and one man comprising the ensemble played with unity and entered into the spirit of the music. Senallie's allegro, played by Mr. Durieux, with accompaniment of strings, became humorous in the interpretation. He responded with an encore, offering an unaccompanied number.

Mildred Dilling, harpist, played with conspicuous skill the Bach B minor bourree and Couperin's Tic-Tok; she later performed in masterly fashion the Introduction and allegro by Ravel, with strings. The third movement from Cyril Scott's piano quintet closed the program, Louisetta Talma and string quartet collaborating with finished ensemble. Excerpts from works for the strings by LeJeune, Purcell, Bach and Schubert completed a program notable for variety and excellent performance. F. W. R.

* * *

Elie Siegmeister Gives Lecture-Recital

Elie Siegmeister, pianist and composer, recently appeared in a lecture-recital, Music of Today and Tomorrow, at Roerich Hall, New York. He talked interestingly on the subject, and Edna Zahm sang three of his manuscript songs, repeating Canis Major. Hubert Linscott interpreted nine songs, of which The Cowboy (Ives) was especially liked; and Marie Caslova, violinist, united with Mr. Siegmeister in presenting Milhaud's sonata. Mr. Siegmeister's playing of pieces by Schönberg, Milhaud and Bartók, and his accompanying displayed original traits. A large audience of eager listeners, characteristic of the Roerich following, applauded both music and interpreters. F. W. R.

* * *

Tollefsen Trio Play at Barbizon

A gathering of chamber music lovers listened to the Tollefsen Trio at The Barbizon, New York, on January 26, evincing their pleasure in what they heard by loud plaudits. The Schubert melodies contained in his trio, op. 99, and the florid counterpoint both rang true, impressing hearers with sincerity and true musical feeling. The singing cello, the quality of the violin tone, the brilliant piano score, all united in effectiveness. Goossens' trio, Five Impressions, consists of original musical pictures, of which The Water Wheel, and In the Church were especially interesting. The evening closed with Tschaikowsky's celebrated trio, A minor, and the extensive, picturesque work had close attention. F. W. R.

* * *

Madrigal Society Sponsors Young Artists

Constance Eisenberg, pianist, Walter Eisenberg, violinist, and Samuel Kligfeld, baritone, all under eight years of age, were heard in a program at the Wanamaker Auditorium, New York, last month, each appearing in solos, followed by encores. The Madrigal Society (Marguerite Potter, founder) sponsored the young artists. F. W. R.

* * *

Porter Ends Bach Organ Series

Hugh Porter gave his second Bach recital on the organ of the Second Presbyterian Church, New York, January 29, finishing the present series of these concerts; he will resume in April, when he plans to present programs of Brahms and Franck choral-preludes. The increased attendance and the evident enjoyment of the audience was noted at the last recital, which also exemplified that Bach preludes can be made songful, carrying the chorale through a maze of modulation and varied registration. A choir sang the dignified hymn-tunes previous to the organ performance. The big, triple fugue in E flat concluded the program; in this Mr. Porter showed again his poised, clean-cut technic. F. W. R.

* * *

Music at Eventime in Austin Studio

A representative audience from the concert, opera and radio fields heard a program of Music at Eventime at the New York studio of Grace Leadenham Austin on February 5. There were violin solos by Helen Vogel, a group of piano numbers by Ethel Tozier, operatic arias and songs by Josephine Antoine, Jean Comorada and Marguerite Hawkins, sopranos; William Hain and Harvey Hindemyer, tenors; Earle Tuckerman and David Healy, baritones; as well as duets by Rita Gilbert and Leland Logan and Mr. Hindemyer and Mr. Tuckerman. Further variety was lent to the program by the excellent performance vocally and histrionically by Miss Hawkins and Mr. Hain of Millocker's The Beggar Student.

Several of Miss Austin's compositions were featured by the various artists, among them Constancy, You Are the Light, At Eventime and The Soul Undaunted, all of them melodious and effective songs which won approval. The program was concluded with the Baldwin arrangement for quartet of Miss Austin's The Little White Cottage, sung by Messrs. Hindemyer and Tuckerman and William Cruger and Paul Kellog.

The accompanists for the afternoon were Gene Schiller, Minabel Hunt, Anne Tinsdale, Rosalie Heller Klein and William Maxwell. G. N.

* * *

Westminster Choir Sings at Wanamaker's

The Westminster Choir (Dr. John Finley Williamson, conductor) gave a concert in the Wanamaker Auditorium, New York, on February 1. The program held religious and secular music and included numbers which have proved popular in the choir's weekly radio appearances over the NBC chain. David Hugh Jones was at the organ. The high standard of performance which Dr. Williamson and his chorus maintain is familiar to all interested in this type of music. The nicety of shading, balance of parts and noble volume of tone that the choir imparts to their offerings would be impossible to an organization less meticulously rehearsed and directed. The audience made manifest their appreciation of both the program and the performers. L. S.

* * *

Barbizon Audience Hears Marion Cox

An expressive voice and personality has Marion Cox, contralto, two elements that attract and sustain attention, as was demonstrated in her recital at The Barbizon, New York, January 31. Songs in Italian opened her program, her flexible performance (with a final high F in Donizetti's La Zingara) bringing her a recall. A series of French songs was applauded, Il Neige (Bemberg) following as an encore. There was sustained interest in Che Faro (Gluck), and songs by German and American composers completed the program. Stuart Ross played impeccable accompaniments. F. W. R.

Kohrssen to Conduct in Westchester

The Washington Heights Oratorio Society, conducted by Carlo Kohrssen, will give a concert for the benefit of the Lutheran College, Concordia, Mount Vernon, N. Y., on March 31, with full chorus and orchestra of thirty-five. Bach and Mendelssohn compositions are on the program.

"Gentlemen, a Genius!"

(*Continued from page 7*)

of technic, but that it is something which is far beyond music, that this human being—who becomes Mozart when playing Mozart, and Bach when playing Bach, becomes all worldly elegance in Lalo—is a revelation of supreme intuition through the medium of art, the flame that creates or re-creates life, which is called genius? Genius, this time, calls itself violinist, tomorrow it may become conductor, might perhaps have been something quite different; it does not matter. Chance plays its part in this determination. What does matter is that human quality to which art makes us submit; let us call it soul—that attribute of the soul which reveals itself, which shines through the interpretation, and of which an impeccable technic is merely the medium.

For a long time this child's eyes were fixed on me. That purity of look, and the light in them . . . no, they are not everyday things. He showed me the first characteristic of genius: its essential simplicity. No doubt, Menuhin has superior talents, but perhaps they are not more different nor pronounced than those of many other beings who are specially gifted. But they are used freely, straightforwardly and in perfect harmony. They give of their best, naturally, without effort, constraint or tension. This makes for perfect unity within, and a spontaneous limitation of life without.

There are many talents spread around the globe, but in one person they are associated with a sensual appetite, in another with sentimentality, in others with various mental complexes, which make them deviate from their course, impose voluntary redress or compromise the integrity of the person involved. With Menuhin not only is there no affectation, no stage fright; his personality appears in its entirety at every moment, in the whole evidence of its authenticity and efficacy. He cannot, like Siegfried, know fear. He cannot know doubt, like the charcoal-burner of the fairy-tale. The uprightness of his movement leads him straight to the heart of the music he plays, in which his touch is infallible, or at least indisputable, like the reality of his own existence. Either one feels it or one does not. It is a great fullness of life exercised in perfect innocence. Beside him, the great artists known to us suddenly appear to be burdened with all the miseries of great men, and their art—compared with this utter simplicity—seems to be full of tricks. But one will love them no less—one reveres their heroism—and for that reason they are nearer to us.

In a world so full of despair, the appearance of a Yehudi Menuhin restores the joy of living. I hope that his collaborator of one evening will be forgiven for recalling that event.

CONCERT PROMOTION

NEWSPAPER ADVERTISING (Continued)

How P. T. Barnum Advertised Jenny Lind

By F. C. SCHANG

IT may be well to repeat the closing paragraph of last week's article, which offered as a definition of a proper advertisement, one which would answer at once every question the prospective purchaser had in mind. Name of hall (address if out of the way), date and hour of the concert, name of the artist, kind of performer, some identifying phrase, ticket prices, place of sale and management, were the items all to be included in every insertion.

F. C. SCHANG

Getting your money's worth in newspaper advertising means watching the smallest details in copy and typography for every insertion. One of the smaller details most frequently overlooked by concert managers is the item of *timeliness*. When copy for an advertisement is written, the date line reads, for example, Auditorium, Wednesday evening, January 10th, at 8:30. This is proper for an insertion days in advance. It is not proper for the Sunday prior to the date of concert, the day before the concert or the day of the concert, when the copy should be changed to a more *timely* date line, as follows: Auditorium, *next* Wednesday evening, at 8:30; TOMORROW NIGHT at 8:30; TONIGHT at 8:30. Failure to change these date lines as indicated costs concert managers hundreds of dollars in the course of a year.

Another minor point frequently overlooked is an identifying phrase describing the attraction. We have always to remember that however eminent an artist's name may be, there are still those that do not know him. And alas, the unknowing are the more numerous. In advertising a concert by Caruso, the identifying line, World's greatest tenor, will help to sell tickets to those who might have thought Caruso was a monologist or a moving picture actor. It is over eighty years since Jenny Lind first appeared in America in concert, but she is still remembered as the Swedish Nightingale, and this line is almost as well known as her name.

In classified advertising, where the space is limited, there may be a doubt as to the propriety or advisability of including certain facts of doubtful importance. This rule may be followed, *when in doubt about any fact, always include it.*

Speaking of Jenny Lind, the Swedish Nightingale, I propose this week to study an advertisement reproduced at the foot of this column, photostated from the New York Tribune of September 10, 1850, this being the night before the American début of Mlle. Lind. The great P. T. Barnum engaged her the winter of 1850, and he prepared her publicity in the papers all through that summer. His first advertisement appeared on

(*Continued on page 28*)

JENNY LIND.

CASTLE GARDEN.—FIRST APPEARANCE OF MLLE. JENNY LIND, on Wednesday evening, September 11, 1850.

PROGRAMME.

PART I.

Overture—"Oberon" ..... C. M. V. Weber.
Aria—"Sargete."
(Recitative accompanied) ..... Recitative.
Song by Sig. Belletti.
Scena and Cavatina—"Casta Diva," (Norma,) ..... Bellini.
Mlle. Jenny Lind.
Grand Duet for two Piano Fortes ..... Thalberg.
Messrs. Benedict and Hoffman.
Duett—"Per Pieta."
(Il Turco in Italia) ..... Rossini.
Mlle. Jenny Lind and Sig. Belletti.

PART II.

Overture—"Crusaders." (First time in America).
Benedict.
Trio Concertante for Voice and two Pistons.
(Camp of Silesia)—Meyerbeer.
Composed expressly for Mlle. Jenny Lind, by Mr. Jenny Lind.
Flutes—Messrs. Kyle and Stede.
Aria Buffa—"Largo al Factotum," (Barbiere) ..... Rossini.
Sig. Belletti.
Swedish Air, by—"Herdsman's Song."
(known as the Echo song.)
Sung by Mlle. Jenny Lind
Created an American—Prima Composition, by Benedict—Composed expressly for this occasion.
Mlle. Jenny Lind.
Conductor—Mr. Benedict.

The Orchestra will consist of Sixty Performers, including the first talent in the country.

Prices of Tickets, $3. Choice of places will be sold at Genin's, at Castle Garden, at 10 o'clock, on Monday morning, 9th inst.

Doors open at 5 o'clock. Concert to commence at 8 o'clock.

No checks will be issued.

Mlle Jenny Lind's Second Grand Concert will be given at Castle Garden, on Friday evening, 13th inst.

Choice places to the Second Concert will be sold on Thursday morning, 12th inst., at Burdett's.

Chickering's Grand Pianos will be used at the First Concert.

MLLE JENNY LIND'S CONCERT.—EVERY SEAT for Wednesday night has been disposed of. The purchasers can procure their tickets during this day at the office at Castle Garden. Those holding yellow tickets will the better secure their seats by going on Wednesday night at about five o'clock. Those holding red and blue tickets should arrive about six o'clock. All places forfeited unless possession is taken before nine o'clock. A few promenade tickets may be obtained at the American Museum. Price $1. No money will be taken at the doors on the night of the concert. No gentlemen except orchestra will please be personally at the garden at 5 o'clock, P. M., on Wednesday, in order to learn their duties. Ticket No. 512 has been taken by mistake, instead of 500. It must be exchanged.

P. T. BARNUM.

Concert Promotion

(*Continued from preceding page*)

September 5, six days before the date of concert. He did not require much advertising because he received an overwhelming amount of publicity in the news and editorial columns.

Jenny Lind arrived in New York on September 1, and Barnum had staged an extraordinary reception for her, so that her passage through the streets of New York from the boat dock to the hotel was much like Lindbergh's passage up Broadway when he returned from his flight to Europe. Barnum doubtless could have sold out his first concert for Jenny Lind, in fact, his first two or three concerts for her, without a line of advertising, but he did use from fifty-five to seventy lines daily in all New York papers for a week prior to the playdate, and continuously while she was performing. Since the concert of Jenny Lind was perhaps the first important concert ever given in the United States, and since P. T. Barnum was one of the greatest showmen that the world has ever known, it is worth while to notice how Barnum completely satisfies the proposition emphasized at the head of this column. Small criticism can be made of the wording of Mr. Barnum's advertisement for Mlle. Lind. The printing of the entire program may appeal to some readers as a curiosity and a quaint practice, but it is very sound advertising, and more attention should be paid to programs in the local newspaper ads of this day, for the audience is interested in the program, sometimes more than in the artist performing it.

But while the verbal content of this advertisement is thorough and excellent, the same cannot be said of the typography. This may not have been Barnum's fault, however, as doubtless the newspaper of that day exercised a typographical censorship and limited its classified ads to certain fonts of type. This practice is followed even to this day. The amusement advertisements in the London Times are strictly limited typographically, and the New York Times restricts its advertisements to two type faces (Cheltenham and Facade).

Three minor criticisms may be made of Barnum's copy outside of the typography. I think he should have mentioned the words, Swedish Nightingale, also that this was an American début, and I think he should have given himself a credit line. Now as to typography, I believe that he should have condensed the program and displayed the artist's name. I have taken the liberty of resetting the ad for Mr. Barnum in the modern manner to illustrate the points noted.

CASTLE GARDEN, Tom'w Night at 8 sharp

AMERICAN DEBUT
WORLD'S GREATEST SOPRANO

P. T. BARNUM PRESENTS—JENNY

LIND

the Swedish Nightingale

assisted by

GIOVANNI BELLETTI
baritone

JULES BENEDICT
pianist-conductor

and an ORCHESTRA of 60

☛ *MLLE. LIND will sing the Casta Diva of Norma (Bellini); Trio Concertante for Voice and Two Flutes composed specially for her by MEYERBEER; the famous Swedish ECHO SONG; and a new composition by BAYARD TAYLOR, Esq., "GREETING TO AMERICA."*

The Entire House Has Been

SOLD OUT

—Doors Open at 5 P. M.—

☛ *Mlle. Lind's SECOND CONCERT will be given on next Friday Night at 8:00, SEPT. 13th, AUCTION of choice locations will be Thursday a. m. at 10 o'clock. Price of Tickets, $3.00. Chickering Pianos. Mlle. Lind's American Tours are under the sole direction of*

P. T. BARNUM

Verdi Club Musicale-Tea

The Verdi Club (Florence Foster Jenkins, founder-president) gave a musicale-tea, for the benefit of the Italian Philanthropic Fund at Hotel St. Regis, New York, February 2. Leon Carson, tenor, sang with expressive style, Primavera (Tirindelli) and songs by Curran and Robinson. Prince Ivaki Ordeliani displayed brilliance in his playing of Elegy (Rachmaninoff) and St. Francis Walking on the Waves (Liszt); and Francesca Caron, who was program chairman, offered a Spanish song with effectiveness.

F. W. R.

Ruth Shaffner's Current Activities

Ruth Shaffner, who recorded the soprano solos in a recent Victor Masterpiece Set, sang a reëngagement at Rutgers University, New Brunswick, N. J., December 11; and 18, she was heard in a performance of The

RUTH SHAFFNER

Messiah in Passaic, N. J. Miss Shaffner's recent broadcast over the NBC network on a chain of thirty-five stations brought letters from such distant states as Iowa, Nebraska and Florida, as well as Canada. Late in November, the soprano was chosen as the only soloist at a memorial service at Roerich Museum, New York, for the late Dr. Robert Norwood. On this occasion she offered the first public performance of two new songs by Mrs. H. H. A. Beach set to words by Dr. Norwood. January 15, Miss Shaffner sang a reengagement before the Canadian Club at the Waldorf-Astoria, New York. March 1, she will give a recital at the American Women's Association, New York, with Mrs. Beach, and in Westfield, N. J., March 8. Enchantment, a song by Jessie Moore Wise, soon to be released, is dedicated to Miss Shaffner.

Music Notes From Coast to Coast

(*Continued from page 22*)

Wagner. Motion pictures and slides of the scenes of Wagner's life, with excerpts from his musical works provided an instructive entertainment.

Myra Hess, English pianist, appeared at Alumnae Hall, Pembroke College, under the auspices of the Alumnae Association, in a classical program which revealed her artistry, temperament and remarkable gifts of interpretation and technic. Each composition was invested with the particular characterization of its composer. Among the six encores generously given in response to hearty and spontaneous applause was her own arrangement of Jesu, Joy of Man's Desiring (Bach).

The Providence Festival Chorus (John B. Archer, director) at its mid-winter concert in the Majestic Theatre, shared its success with Walter Mills, baritone. The program consisted of sacred choruses well accompanied at the organ by Roy Bailey and at the piano by George Faulkner; a group of nationalistic songs and others of English composers sung *à cappella*. Mr. Mills made a pleasing impression. Alderson Mowbray accompanied him.

The Fisk University Choir of sixty voices was heard in a concert at the Carlton Theatre. They were directed by Ray Francis Brown and Mrs. James A. Myers, assistant director, with T. Tertius Noble, of New York, as guest director. The work of this group of singing students is worthy of high praise.

Alice Bradlee Pooler, costume *chansonneur*, entertained the Woman's Club of New Haven, Conn., also the boys and girls of the Children's Community Centre, with Folk Songs and Songs of All Folk. Both her costumes and song interpretations were well received and elicited much applause. Mrs. Pooler has fulfilled successful engagements in Waterville, Me., and at the Rhode Island Federation of Women's Clubs Convention in Narragansett Hotel, Providence.

The Providence Symphony Orchestra (Wassily Leps, conductor), with Martha Baird, pianist, assisting artist, filled Infantry Hall with an enthusiastic audience for its second concert of the season. Each succeeding concert of this new organization displays the fine abilities of Mr. Leps as conductor and a greater precision of ensemble in the players. The orchestra has become a cause for civic pride. Miss Baird was heard in the Schumann concerto in A minor and received an ovation at its close. Her tone was at all times beautiful and the ease with which she played made one feel her own pleasure in performance. The entire concert was an artistic success. B. N. D.

SAN ANTONIO, TEX.—Edith M. Resch presented Sir Harry Lauder assisted by an orchestra (Jerry Shea, conductor), the Little Johns, Major Jerome, Marie Madie and Brother Ray and Helene Yorke and Virginia Johnson, in a highly entertaining concert. Lauder's wit, humor and inimitable characterizations were greatly enjoyed and heartily applauded by the enthusiastic audience.

Mrs. James T. Atkinson was in charge of a program on Petite Suites, following a business meeting of the Tuesday Musical Club (Mrs. Eli Hertzberger, president). She read an interesting paper on the subject. Participants were Mildred Ormesher, soprano; Irma Goeth and Jean Rapaport, violinists; Mrs. Eugene Staffel and Vesta Hastings Bryan, pianists. The accompanists were Billie Roberts and Merry Brendel.

The Speech Arts Association presented a special program devoted to San Antonio composers at the home of Mrs. E. P. Arneson, consisting of piano compositions by John M. Steinfeldt; songs by Alice Mayfield; a violin quartet by Dr. Carl Venth; songs by Frederick King; songs by Oscar Fox; a song by Kathleen Blair; and a reading by Ruth Kelso Clarkson. S. W.

Accredited Musical Courier Correspondents*

Foreign

ARGENTINA, S. A.
Buenos Aires: Alice Howe, Plaza Hotel, Plaza San Martin.

AUSTRALIA
Sydney: Elizabeth Plummer, 4 Monaco Flats, Anderson Street, Double Bay.

BELGIUM
Brussels: A. Getteman, 12, rue d'Arenberg.

CANADA
Calgary: Frederick Fraser, 1215 Thirteenth Ave.
Halifax: Frances Foster, 103 Dresden Row.
Montreal: E. C. N. Lanctot, P. O. Box 1300, Beloeil, Que.
Toronto: Arleigh Jean Corbett, 608 St. Edmunds Apts. Edmund Ave.

CUBA
Havana: Ricardo M. Aleman, Concordia Num 88.

GERMANY
Berlin: Herbert F. Peyser, Kurfürsten-Strasse, 55. Berlin, W.
Cologne: Dr. Else Thalheimer, Antwerpenstr. 35.
Dresden: Elinor Janson, Robert-Kochstrasse 9, Dresden XX, 'phone: 48774.
Frankfort-on-Main: Hermann Lismann, Untermain Kai 82.
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Children's Concerts Gain Popularity in Cleveland

Coe Glade Heard As Soloist with Orchestra

CLEVELAND, O.—Following the appearances of the two guest conductors, Artur Rodzinski and Sir Hamilton Harty, in three regular symphony concerts, Rudolph Ringwall assumed the duties at the helm and delivered an imposing list of concerts for the young as well as the adult. In addition to the regular Sunday Twilight Concerts, of which no less than sixteen have been played under his baton, Mr. Ringwall gave an extra Thursday evening concert, featuring Tschaikowsky's Pathetique, and counteracting its pessimistic flavor with waltzes from Richard Strauss' Rosenkavalier. Five daytime concerts for children, including an all-Schubert program, were given during the week and had the enthusiastic support of adults as well.

The thirteenth pair of regular symphony concerts, consisting of lighter musical fare, was likewise presented by Mr. Ringwall, and offered instead of a symphony, the Dohnányi suite, op. 19. The variations and finely wrought sequence of the remaining movements were capitally done by the orchestra for an enthusiastic audience. The featured soloist of the evening was Coe Glade, appearing in the recitative and aria from Mozart's La Clemenza di Tito. The pleasing quality of her voice and charm of presence delighted her hearers.

DENOE LEEDY AT MUSEUM OF ART

The Cleveland Art Museum's general plan of concentrating on twentieth century culture and its roots in the past, brought an opportunity to hear Denoe Leedy of the Cleveland Institute of Music faculty in a program illustrating the variation form as employed by composers from the sixteenth century to our present day. John Bull and Rameau served as curtain raisers, so to speak, playing the thirty-two variations of Beethoven on an original theme through the Brahms-Handel variations, and concluding with an inexcusable and antipathetic concoction by Aaron Copland, whose output is among those things called "horrible" by Leopold Godowsky.

OPERA PERFORMANCES BY CLEVELAND INSTITUTE

Under the guidance of Marcel Salzinger, the Cleveland Institute of Music announces the presentation of two operas during March at the Play House. The productions will be directed by Maurice Hewitt, head of the violin department and conductor of the senior orchestra. Principal roles are being taken by students who won opera scholarships offered by the stadium opera committee last summer. The double bill to be presented consists of Haydn's Apothecary and Mozart's Bastien and Bastienne.

The choir and orchestra of Lakewood Methodist Church was directed by Karl Grossman in an ambitious program, comprising the works of Handel, Mozart, Bach, Schubert and Brahms. Mrs. Ida Reeder is organist of the group, while the quartet consists of Mrs. George Hinds, Eva Eddy, Jay T. Smith and John S. March.

Members of the faculty of Baldwin-Wallace Conservatory of Music (Albert Riemenschneider, director) gave a recital at the Gamble Auditorium. Carl Schluer, pianist and pupil of Godowsky, L. Nazare Kurkdije, violin and Alvin Krausslich, cello, played a Mendelssohn trio, and a Chopin group was contributed by Carl Schluer. Emily Stretch was the vocalist, and the program closed with a Grieg quartet.

The Villa Fiorita String Quartet, composed of members of the Cleveland Orchestra (Harley Holmes, Alfred Kaufer, Erik Kahlson and Charles McBride) were heard in their fifth annual concert at Western Reserve University. They played Beethoven's quartet, op. 18, No. 5, and in the Schumann quintet, op. 44, they were assisted by James W. Wickenden, director of music at Western Reserve Academy.

R. H. W.

I See That

Egon Petri was soloist with the San Francisco Symphony Orchestra (Molinari conducting) on January 24; 26 and 27, with the Los Angeles Philharmonic Orchestra, under Artur Rodzinski.

* * *

Ruth Shaffner and Norman Jolliffe gave a joint recital for the Canadian Club at the Waldorf-Astoria, New York, on January 15.

* * *

A subsidiary orchestra, formed at the Academy of Allied Arts, New York, is to contain players of both sexes, under the direction of Vassily Savadsky; membership is free, and competent players will be welcomed.

* * *

The last meeting of the Soloists Musicale of New York, brought a program of music by Marguerite Zenda, soprano, Lloyd Morse, tenor, Gene Greenwell, baritone, Nina Gunin and Mosella Rose, pianists, and Alice Crane, composer. Guests of honor were Dr. Sampaio, Consul-General of Brazil, and Mme. Polifeme.

* * *

Allan James, young Irish tenor, a pupil of Vera Nette of New York, won first prize at a recent Paul Whiteman audition.

* * *

Paul Gundlach, composer-pianist, collaborated in both capacities in a joint recital with Edmond Wirths, violinist, at Teaneck, N. J., January 24. Gundlach's sonata in D was given its first public performance; and Grasse's Waves at Play was another of the pieces played by Mr. Wirths.

* * *

Leon Carson sang before the Woman's Press Club at Hotel Pennsylvania, New York, January 28.

* * *

Constance Clement Carr, artist-pupil of Leon Carson, gave a Miniature Studio Recital in New York on January 29.

* * *

Ben Atwell, publicity man, has become associated with J. J. Vincent, concert manager.

* * *

Paul Althouse will be heard in Allentown, Pa., March 1, on the local Community Concerts Course.

* * *

Dreda Aves, contralto, formerly of the Metropolitan Opera Company, the Isadora Duncan Dancers, and the Bilstin Trio will be featured at the next program of the Music Society of New York (Clara Dellar, director) on February 21. These musicales are held at the Hotel Gotham, New York.

* * *

Stell Andersen and Silvio Scionti have returned from a tour which took them to Jackson and Detroit, Mich., Lynsborg, Kans. and Pawtucket, R. I., in two-piano recitals. A drawing of these two artists is now being made by Nancy McCormack, posed as Dante and Beatrice.

* * *

Madge Daniell, who was ill for three weeks, has resumed teaching in her New York studios.

* * *

Kayla Mitzel, violinist, now touring Europe, was reengaged for ten concerts following her appearance in Stockholm, to be given in Sweden, Norway and Denmark beginning February 28. Miss Mitzel will be on the continent until late in the fall of 1933.

* * *

Nikolai Sokoloff, having finished his midwinter vacation from the Cleveland Orchestra, and introduced his New York Orchestra, has returned to Cleveland to continue the conductorship of the Cleveland Orchestra until the end of its season.

* * *

Julia Peters, lyric soprano, gave a recital for the American Woman's Association, New York, February 5, her program containing works from 1238 to the present. Claude Gonvierre, pianist, contributed solos and the accompaniments for Miss Peters.

* * *

Elizabeth Topping, pianist, played accompaniments for Merran Reader, soprano, who sang children's and German songs at the New York Baptist Home last month.

* * *

The Dance Center has revived its production of Stravinsky's Petrouchka. On January 28 the first of five Saturday night performances of this ballet was given at the Barbizon-Plaza, New York.

* * *

Anton Witek has been appointed concertmaster of the New Jersey Orchestra (Rene Pollain, conductor). The organization's next concerts will be in Montclair and Orange, N. J.

* * *

Edwin MacArthur made a special trip to Florida to play for Maria Jeritza at concerts in Palm Beach with the Society of Arts on February 6 and Daytona on the 8th.

* * *

The Hilger Trio played on February 5 at Princeton University in Princeton, N. J.

* * *

Mme. Pilar-Morin will give three presentations of Mi-Mo-San, a Japanese comedy-drama with music by her, at her Studio of the Theatre, New York, on February 17, 18 and 19.

* * *

Frances Ceh, soprano and Valdo Kolitsch, Jugoslav violinist, will be heard in an all-Slavic program at the International Institute, New York, on February 19.

* * *

Rebekah Crawford, contralto, pupil of Vera B. McIntyre, was a soloist in the Victor Herbert Festival recently presented at Carnegie Hall, New York, by the New York Light Opera Guild.

* * *

The Compinsky Trio will fulfill twenty-two engagements during February. These include broadcasts over the Columbia network; appearances in Baltimore, Md.; Providence, R. I., Hartford, Conn., Boston and Cambridge, Mass.; concerts before schools and colleges in New York City, East Orange, N. J., Maine and New York State; and programs before clubs and in hotels.

* * *

José Iturbi, for his last Carnegie Hall, New York, appearance of the season (February 14), will present four sonatas. These include two in B flat minor, one by Chopin, the other by Balakireff. The remaining two are Mozart's in A minor and the Beethoven Moonlight Sonata.

* * *

Senta Cordel was seen in a dance recital at Liederkranz Clubhaus, New York, January 21, interpreting serious and humorous incidents. Hans Fredhoven provided the obbligato piano music.

* * *

Joseph Yasser gave a talk before members of the National Association of Organists in New York City, January 19. E. Power Biggs gave an organ recital at St. Thomas' Church, January 29, for the same body.

* * *

On January 19, Richard Crooks appeared in recital in Winston-Salem, N. C.

* * *

Astrid Fjelde will give a concert under the auspices of the Apollo Club of Minneapolis, Minn.

RETURNS FOR TOUR

CLARITA MARTIN,

American dancer, who appeared in Spain before royalty, has returned to America and is giving recitals in various cities. Having studied in Madrid, Barcelona, Seville and Paris, Clarita Martin combines the training of the Spanish and French dancer. She will make a trans-continental tour next season.

Gabrilowitsch Appears with Portland Orchestra

PORTLAND, ORE.—Ossip Gabrilowitsch was soloist with the Portland Symphony Orchestra (Willem van Hoogstraten, conductor) in Rachmaninoff's piano concerto No. 2 in C minor. Gabrilowitsch received a royal welcome, being acclaimed by more than 3,000 listeners. Dr. van Hoogstraten's reading of Brahms' fourth symphony, which closed the program, will be long remembered. This was the orchestra's seventh Monday evening concert of its twenty-second consecutive year. The organization is fifty per cent. self-supporting.

Success, too, marked the symphony's fifth Sunday matinee. Three Bach chorales, well sung by several hundred children, concluded the first half of the program. The singers were trained by William H. Boyer, supervisor of public school music. Dr. van Hoogstraten directed. He also programmed Allan Lincoln Langley's waltz, Northern Lights (first time here).

Fritz Kreisler had a near-capacity audience at the Civic Auditorium. He featured Beethoven's Kreutzer sonata and Mozart's third violin concerto. Carl Lamson officiated as accompanist. Steers & Coman will also present Rachmaninoff and Florence Austral.

Leonard Ardin, of Los Angeles, is organizing an opera company here, using local talent.

J. R. O.

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METHODS OF PRESENT-DAY BROADCASTING REFLECT INCHOATE STATE OF INDUSTRY

Radio Still Subject to Effect Exercised by Outside Influences

By MILDRED CHETKIN

If it is futile to wail jeremiads over the evils of a system in the face of its existence, it is doubly so, and perhaps even a little absurd, when those arrangements are operating with obvious and unmistakable success. And yet, however completely one may be preserved from their effect, they are often so provocative that it is difficult to refrain at least from recording them. Something of this inevitably results from an observation of the present-day methods of radio, and it is impossible to watch the spectacle for any length of time without feeling some sympathy for those whom chance has forced into the revolving cage.

This may, at first, seem like misplaced compassion. In fact, the only emotion which a contemplation of the highly substantial compensations achieved by the successful in radio would be likely to arouse is the urgent desire to participate at once in their misery. But actually, if there exists an individual who has any sympathy to spare for a fellow being, it is the artist engaged in carving out a radio career for himself whose claim to it is most valid.

One would not normally engage in a discussion of the self-evident fact that to a single success there must be countless failures. Every mode of living, just as every form of life, moves in manifest obedience to the natural laws of selection. But nowhere, in its artificial forms, is this struggle for survival more desperate, more exaggerated, or more hopeless than in the business of broadcasting, and the contest imposes its rigors with the greatest intensity upon the performer.

To those who, while they are made privy to the intricacies of radio practices, can maintain a safe degree of detachment from the scene, the effect is alternately amusing and touching. Again, this may be applied to practically every field of human effort and is a reaction which doubtless attends constantly upon the supreme omniscience, wherever it may exist. But it is the degree to which this is true in and about the broadcasting studio that recommends itself to the attention.

In fact, what renders this industry remarkable is, chiefly, the element of exaggeration which pervades it everywhere. The only organizations adapted to the achievement of material success, apparently, are those whose proportions, objectives and methods of operation are sharply reminiscent of the factory; where the division of labor has produced an army of specialists who may be more or less proficient in their own departments but who are amazingly incapable of applying their faculties even momentarily to any extrinsic considerations, much less to an intelligent apprehension of the art of radio as a whole.

These individuals live in constant terror of being "let out," a pleasant euphemism belonging exclusively to the industry, we believe, and designed to comfort the fortunate soul who has so auspiciously been granted his freedom. Their uncertainty is further heightened by the knowledge that the approach of the fearful day is altogether unpredictable. The processes of hiring, shaking up and subsequent "letting out" go on continuously, and their workings are as mysterious and incomprehensible as those of Fate. The only hope for the employee is to go about his work as unobtrusively as possible, studiously avoiding the eye of anyone who might be impelled to make dangerous inquiries, and carefully to preserve from his immediate superior any intimation of the fact that he possesses greater intelligence than his job may immediately require. It is noteworthy, too, that the phenomenon, frequently encountered in the more prosaic fields, of an employee who may have served a single organization for as many as five or six years, is practically unknown in radio, where he would either have been dismissed long before that or relegated to a vice-presidency—an alternative which in effect is practically identical.

The radio performer, however, engages our attention primarily, for it is he whom the sharp corners prod into exasperation at every turn. There is particularly the matter of auditions. Obviously he cannot afford to remain away from any for which he may qualify; but, unfortunately, while they are the sole avenue of approach to possible engagements in radio, they constitute at the same time one of its most trying institutions.

One dismisses, as a necessary evil, the prodigious waste of time which they involve, but it is difficult to overlook or find justification for the nerve-shattering preliminaries through which the applicant must pass. This is especially true in the instance of commercial auditions. The copious correspondence; the searching inquiries of suspicious reception clerks; the filling-in of endless blanks; the long hours of waiting; and finally the interview, revealing the power himself, important and patronizing, more often than not completely without critical perceptions, but gazing down from dazzling heights illumined by the glowing vision of The Product—all these may be depended upon to reduce the artist to spiritual pulp. In fact, we firmly believe that it must remain for a future generation to estimate completely the extent to which the violent action of the advertising agency has affected the entire business of broadcasting.

The newspaper, solidified and more or less firmly intrenched against the incursions of new forces, remains unaffected by the agency, especially since its primary function of disseminating news is carefully isolated from the commercial element. But to our broadcasters radio, in its perfect state, should be subsidized completely by the advertiser, and since we have been moving steadily in that direction the role which the agency has played and will continue to play in molding this infant and plastic industry is highly significant.

Having grappled with this sinister force and emerged battered but triumphant, our artist, let us assume, achieves the first rung of the ladder and embarks upon the stormy ascent to the top. He travels in the company of many hundreds of others. But each step has room for only a few, and before long he discovers that reaching the top is no longer a question merely of merit and reward but involves an incredible amount of extraneous reënforcement.

And when, finally, he has come to the end of his climb? There are the compensations, of course, but it is impossible for him to find anywhere the comfortable assurance that he may nestle snugly, for at least a reasonable time, in his own special niche. At best fame is an evanescent quantity, but in radio it has all the permanence of a summer cloud. Its span of life may vary—there are a few performers who have held their places over a period of several years—but it is impossible to build anything that will endure. Lest the fickle listeners forget him, the radio artist must remain constantly before the microphone (a condition which eventually militates against him) and with each successive appearance he must be brighter, fresher than before.

Saddest of all, perhaps, is the fact that once he has been displaced and begins his precipitous descent, he is not likely ever to come back, for wherever he turns he will find an audience which has already dismissed him.

How substantial the theatre, for instance, seems by comparison. An actor who has mastered his art and built a reputation needs only the play to keep him contented. He portrays his role before a small group which is renewed at each performance, and runs no risk of exhausting their interest. The fact that his material rewards are less impressive assumes only slight importance.

One wonders whether the hectic state of radio, as we know it today, is inherent in the art; a period of transition marked by acute growing pains; or merely a reflection of the Zeitgeist. In any event it is a strange and rather picturesque affair, certainly to be avoided by the simple soul who might like to stop now and then to catch his breath or look around him.

* * *

Philharmonic to Present Wagner Program

Commemorating the fiftieth anniversary of the composer's death, the New York Philharmonic-Symphony Orchestra, under Bruno Walter's direction, will present an all-Wagner program on February 12. The selections, covering a span of fifty years, will be played in chronological order.

The concert will open with the symphony in C, Wagner's only composition in this form, and composed when he was nineteen years old. The work has never before been performed by this organization. The overture to Faust, the Tannhäuser Bacchanale, the prelude and Liebestod from Tristan und Isolde and the prelude to Parsifal will comprise the remainder of the program. A Columbia network will carry the broadcast.

* * *

WOR Broadcasts

Two orchestral broadcasts of interest appear on the WOR schedules for the coming week. On February 14, a program picked up from the stage of Carnegie Hall is to be presented by the National Orchestral Association, Leon Barzin conducting. The assisting artists will be Alfred Wallenstein, first cellist of the New York Philharmonic, playing the Rococo Variations for cello and orchestra of Tschaikowsky; and Vera Brodsky and Harold Triggs in the premier performance of the Berezowsky Fantasy for two pianos and orchestra. The program opens with the overture to Iphigenia in Aulis by Gluck and closes with Rachmaninoff's Isle of the Dead.

Judith, a music drama written four years ago by Philip James, will be heard during the Little Symphony broadcast on February 18, with Margaret Anglin as reader. Other selections on the program include Hebrew Melody by Joseph Achron and Prokofieff's Overture on Yiddish Themes.

* * *

Young Discusses Education on the Air

At the sixth annual meeting of the National Broadcasting Company's Advisory Council, held in the New York studios of that organization on February 1, Owen D. Young, chairman of the council, directed the attention of the group to the possibilities of radio as a medium for education. He urged

STATIC

Eugene Dubois, beside being the concertmaster of the Columbia Symphony Orchestra, is also an expert photographer and chemist. He develops films according to a formula which he first worked out when he was fourteen years old. . . . All of Harold Sanford's work is done on Victor Herbert's desk. The desk and a favorite brief case were among the articles which the composer left to Sanford, his close friend and assistant for many years. . . . Mary Eastman takes great pride in her collection of fish. One of her finest specimens is a Siamese Fighting Fish. There is only one other of its breed in America.

ON THE AIR

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that educators make themselves thoroughly acquainted with the virtues and limitations of broadcasting to insure success in the use of its facilities for their purposes.

The New York Times quotes Mr. Young as stating that "the company was set up to provide programs good enough, selective enough and distributed widely enough so that our homes could not afford to be without radio sets. That is the economic reason for its existence.

"I felt in 1927 and I feel now that if these facilities could be used without unfair discrimination and without charge to the listener a great service would have been rendered to the American people. Remarkably enough, I understand that there are no complaints pending for consideration today.

"From the viewpoint of the American people, the wise use of broadcasting facilities in the public interest is far more important today than it was when this council was created. That means that this question is and always has been of primary concern to this council. With no experience to guide us, only experiment could determine the best way. The National Broadcasting Company has been making that experiment.

"Recent demonstration of the service which radio can render to all nations in the field of their common interest is encouraging. Certainly the problems that lie just ahead present a challenge the like of which so-called international broadcasting has not yet seen. If these problems require cooperation, if the necessary base of all cooperation be understanding, if understanding can be advanced by mutual discussion, then these broadcasts have a real service to perform."

* * *

Teachers' Association Warns Against Lessons by Radio

The following statement has been issued by the New York Singing Teachers' Association relative to the broadcasting of vocal instruction:

"The New York Singing Teachers' Association has been asked at various times by listeners-in for its opinion as to the value of lessons in singing over the radio.

"The association believes that these alleged lessons on the air are of no value whatsoever, except to exploit and advertise the teacher giving such lessons. Whether these programs are put on as sustaining hours or as paid advertising, the various radio stations are equally responsible.

"Not only is the listener-in unable to determine his own imperfections and what he should follow of the instructions given, but the teacher broadcasting, not having heard the unseen student is also unable to decide the needs of the student. The teaching of singing requires personal contact and attention and constant observation; therefore we not only warn the public against such practice, but condemn this procedure as we do that of giving lessons by mail."

* * *

Holy Week Broadcast from Oberammergau

The Remote Control Feature Service of the Columbia Broadcasting System is completing arrangements for a broadcast during Holy Week, direct from the Passion Play Amphitheatre in Oberammergau, Germany. The program will bring an excerpt from the Passion Play as performed by Anton Lang, whose portrayal as Christus has become famous throughout the world. It is more than three hundred years since the first of these religious pageants, staged every ten years in Oberammergau, was performed.

The remainder of the broadcast, which will take place at noon on either April 15 or 16, will consist of a description of the little Bavarian mountain village, usually still snow covered at Easter time, and Easter hymns and songs by the Passion Play chorus and a children's chorus of one hundred voices, accompanied by the Passion Play orchestra.

RADIO IMPRESSIONS OF A WEEK

Philip James arranged a program of unusual and pleasantly diverting music for the Saturday evening broadcast of the WOR Little Symphony Orchestra. Henry Hadley's overture, Herod; a Japanese Suite written for Muchio Ito by Gustav Holst; Philip Gordon's Little Brown Jug, with the composer directing; and Percy Grainger's interesting clog dance, Handel in the Strand, containing some variations on the Harmonious Blacksmith, were the orchestral selections. Max Raderman was the pianist in the latter composition. The contralto soloist of the hour was Helen Janke, whose voice is familiar to audiences of this station and of NBC chains. She sang the Voce de Donna from La Gioconda and Clara Edwards' Benediction with tones that were pure, smooth, and as facile in the upper registers as in the lower. . . . Another of the excellent concerts of the Boston Symphony over WJZ brought the eternally fresh and charming serenade from Mozart's Eine Kleine Nachtmusik; Sibelius' fifth symphony; Brigg Fair by Delius; and the Pictures at an Exhibition of Moussorgsky. The rich colors which Ravel achieved in his orchestration of this music were projected with particular vividness. Serge Koussevitzky was the conductor. . . . Major Bowes' Sunday morning broadcast from the Capitol Theatre was distinguished by the presence of the colorful Mary Garden who was fulfilling a week's engagement at the theatre. After a few introductory remarks she sang Cadman's At Dawning. Her voice is still strong and vital, her interpretation distinctly in the grand manner; but the performance was marred by occasional deviations from pitch. The surrounding program was a vast improvement over the type of broadcast Major Bowes has been offering recently. Hannah Klein played the third movement of Tschaikowsky's B flat minor piano concerto, and the orchestra, under Yascha Bunchuk's direction gave the Dance of the Comedians from Smetana's Bartered Bride; Debussy's At Evening; and the Ravel Bolero, in which the brasses were uncomfortably and unnecessarily strident (WEAF). . . . The Radio City broadcast over WJZ brought Julia Glass to the microphone, as soloist in the first movement of Moskowski's piano concerto. Erno Rapee led the orchestra through a well balanced program which included, among other selections, a skillful arrangement by Maurice Baron of an infrequently heard polka by Johann Strauss. . . . Margaret Speaks' light, clear voice was heard in a group of delightfully interpreted songs by Richard Strauss, Brahms, Ernest Charles and Oley Speaks during her appearance over WOR with the Perole String Quartet. . . . The Manhattan Guardsmen, a concert brass band directed by Harold Sanford, demonstrated an unusual capacity for interpreting music as widely different in character as a Sousa march and one of Massenet's most lyrical compositions. Included on the program also were the Ruy Blas overture of Mendelssohn and Cesar Cui's Orientale (WEAF). . . . Giovanni Martinelli made one of his infrequent appearances on the air during the General Electric Hour over WEAF in a thoroughly enjoyable half hour of songs, among which were Santa Lucia, Homing, Toselli's Serenade and the Song of Songs. The Celeste Aida he sang with round, warm tones and restrained eloquence. The prodigious technical demands which Paganini's music imposes upon the violinist were met with complete success during the Master of the Bow program presented by Eddy Brown over WOR. He chose for this broadcast the concerto in D major; the Andante et Valse, and the Caprice. At the Ball from the Symphonie Fantastique by Berlioz concluded the period. . . . During his early morning organ program over WABC, Fred Feibel gave a thoroughly admirable performance of Ferde Grofé's Mississippi Suite that deserves to be repeated for evening audiences. . . . Fritz Reiner and Wilhelm von Wymetal directed the students of the Curtis Institute in a light and spirited presentation of the second act of Mozart's Marriage of Figaro, sung in English. . . . The Cities' Service program under Rosario Bourdon's direction provided an hour of unusually pleasing music, including a novel arrangement of the Chopin Minute Waltz, for two flutes and orchestra. . . . Nino Martini, Columbia tenor, finally accomplished the feat which the studio press notices have characterized as "a new page to American history," when he sang the Credea si Misera from Bellini's I Puritani. This is reputed to be the highest tenor aria ever written, extending to F above high C in the soprano range. Mr. Martini's tone was full and open, but we were infinitely more comfortable when he confined himself to the normal business of singing music for its own sake—a practise which he followed competently during the remainder of the program. . . . Kathryn Meisle was the soloist on the Five Star Theatre program. Her selections included Ah Mon Fils from Le Prophete of Meyerbeer and Delibes' Les Filles de Cadix, sung in rich tones and with high musical intelligence.

NETWORK OF NEWS

Hazel Arth, contralto, and Blanche Gaillard, pianist, were featured over the Columbia network on February 2 for the weekly broadcast of the La Forge-Berúmen Studios. Mr. La Forge accompanied Miss Arth.

* * *

Baron Leopold Von Popper, husband of Jeritza, will speak on Salzburg, birthplace of Mozart, over Station WCDA, February 12. The musical illustrations will be of Mozart's music, provided by the Wildermann Institute of Music.

* * *

Philip Gordon conducted the eighth concert in the winter series presented by the WOR Newark Symphony Orchestra.

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A special musical program was prepared by Nathaniel Shilkret for the second broadcast in the Columbia Inside Story series. The program was built around the works of Jerome Kern, who was interviewed by Edwin C. Hill. The Men About Town provided the vocal interludes.

* * *

The reunion of two veteran radio performers took place recently when Erva Giles appeared as guest soloist with Bernhard Levitow's Symphonic Ensemble, over WINS. Miss Giles sang with Levitow's orchestra on one of the first commercial chain broadcasts.

* * *

Frederic Taggart, baritone, Elizabeth Inglis Richardson, soprano and John C. MacKenzie, bagpiper, were the soloists on the WOR program in commemoration of the anniversary of the birth of Robert Burns.

* * *

An additional broadcast has been added to the schedule of the Hummingbirds Trio, Whispering Jack Smith and Arnold Johnson's orchestra. They will be heard three times weekly over Columbia.

* * *

Three interesting programs were included in recent presentations of the Yankee Network. The first was a recital by the Greater Boston Negro Chorus, a group of fifty voices under the direction of Dorothy Richardson. Later in the week a concert by the Providence Symphony Orchestra provided New England music-lovers with two hours of symphonic music. Wassili Leps conducted the orchestra, and Martha Baird was piano soloist. The third program was presented by the Bach Cantata Club of Boston, of which G. Wallace Woodworth is the conductor.

* * *

Frances Hall and Rudolph Gruen were heard in two-piano programs over the NBC network on January 30 and February 3, and are now broadcasting every Monday and Friday evening.

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Maria Kurenko, soprano, fulfilled two engagements on the Standard Oil Hour, January 3, and February 7.

* * *

The Curtis Symphony Orchestra returns to the air on the afternoon of February 14, after an absence of some weeks. The program is to include the suite, op. 18, of Weiner and the first movement of the Sibelius concerto for violin, op. 47, in D minor. Philip Frank will be the soloist.

* * *

Mischa Weisbord, violinist, gave a program over WEAF on February 1.

* * *

With Mme. Luella Melius in the title role, Lakmé was presented by the New York Opera Association in their series of WOR broadcasts. Others in the cast were Basil Norman, Herbert Gould, Attilio Ruffo, and Henriette Blackwell. Hugh Ross conducted the performance.

* * *

Victor Young and his symphony orchestra have completed the recording of Charles Harold's new suite, Lament for the Living.

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Elias Breeskin is presenting a series of afternoon WOR violin recitals. Mr. Breeskin was formerly the concertmaster of the Minneapolis Symphony Orchestra and also directed the Pittsburgh Symphony Orchestra for five years.

* * *

John Deacon, tenor, was a recent soloist on Gladys Pecht's program, Sunlit Norway Calls, broadcast over WOR.

* * *

Harry Reser has added several pieces to his orchestra for the new series of Clicquot Club Eskimos programs. He has also selected Gay Ellis, soprano, as vocal soloist.

* * *

A program made up entirely of the compositions of Elliott Schenck was broadcast recently by Thais Lawton, who read portions of Edwin Arnold's The Light of Asia, set to Mr. Schenck's music; S. L. Possell, flutist; Elfrieda Bos, violinist; Nora Halmes, soprano; and the French Trio, with Mr. Schenck at the piano. Besides the excerpts from The Light of Asia suite, the offerings included The Immortal Thief, three songs from The Song of Solomon, with flute obbligato, and several pieces for the solo instruments.

RADIO PERSONALITIES

GEORGE BLAKE

Despite the fact that he is only twenty years of age, George Blake has established himself as one of radio's eminent organists. He was born in Nutley, N. J., and received his education there. His musical work was taken under Frank Kasschau, with whom he studied piano, organ and composition. At the age of fifteen Blake became the organist at St. Andrew's Episcopal Church in South Orange, N. J., and later undertook the duties of choirmaster there.

His organ studies were continued with Lew White, and eventually the young student became White's assistant, broadcasting and teaching at his studios. Blake has also made a series of electrical transcriptions, and has served as accompanist for the Associated Glee Clubs. He is heard over the air regularly on the Tone Pictures program, on Sunday mornings over NBC, and is also a frequent guest artist on the Woman's Radio Revue over the same chain.

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Chicago Civic Orchestra Offers First Program of Season

Margery Maxwell Warmly Greeted in Recital—Columbia School String Orchestra Plays

CHICAGO.—The Chicago Civic Orchestra, founded fourteen years ago for the development of symphony players, has made vast improvement in the past few years, and young players are chosen annually from its ranks for major orchestras throughout the country. At its first concert of the season, in Orchestra Hall, January 29, the orchestra was heard in Glinka's overture to Russlan and Ludmilla, the first performance here of Turina's Sinfonia Sevillana, Chinoiserie from Godard's Oriental symphony, The Last Sleep of the Virgin from Massenet's La Vierge, Sowerby's Money Musk, and Svendsen's Coronation March. In this varied and interesting program, the orchestra revealed itself an excellent instrument led by Eric DeLamarter, who directed with much enthusiasm and understanding.

Two soloists shared in the favor of the public, Hazel Eden, soprano and Marcia X. Johnstone, harpist. During the intermission Felix Borowski, director of the Civic Music Association of Chicago, made a plea for funds for the Temple of Music soon to be erected on the Century of Progress grounds.

MADELEINE SEYMOUR AT KIMBALL HALL

Bertha Ott presented Madeleine Seymour, soprano, at Kimball Hall, on January 29, in a program of colonial, spiritual, bayou, Kentucky mountain and modern songs. The singer was ably supported by Isaac Van Grove at the piano.

MARGERY MAXWELL SINGS

Margery Maxwell held a large audience under the spell of her charm on January 30, when she sang at the salon musicale given at the home of Mrs. William E. Vogelback, for the benefit of the extension department of the Musicians Club of Women. Seldom has Miss Maxwell been heard to better advantage and never has her voice sounded more crystal clear, more limpid or more effective. She won instant success in her first number, the Allelujah of Mozart, and continued to score heavily with her listeners throughout the program. In turn, Handel's Care Selve, Marx' Und gesten hat er mir Rosen Gebracht, and Strauss' Morgen and Zueignung received exquisite interpretations, and at the close of the group encores were loudly called for and graciously granted. The Depuis le jour aria from Charpentier's Louise brought a storm of approbation from the listeners. Miss Maxwell closed her program with a group by Mednikoff, Carey, Charles and Rasbach. Hilda Edwards, pianist, was féted for her fine playing of Brahms, Lully-Godowsky, Dandrieu-Godowsky, Oldberg and Chopin numbers.

COLUMBIA SCHOOL STRING ORCHESTRA

A well received and especially well presented program was given at Kimball Hall, on January 31, by the Columbia School String Orchestra; James Strnad, Raymond Anderson, William Faldner and Madeline Coffman, violinists; Libuse Baumann, soprano; and Herbert Bergman, pianist. The orchestra, under the leadership of Ludwig Becker, was heard to advantage in the Mozart Serenade, Eine Kleine Nachtmusik, and numbers by Bach, Pochon and Smetana. The soloists reflected credit upon their able mentor and the school in which they have been taught.

BOHEMIANS CONCERT NETS $5,500

Rudolph Ganz, president of the Bohemians of Chicago, reports that the net receipts of the gala benefit concert on December 14, amounted to $5,500. The three members of the committee having immediate charge of the distribution of this money, which has been added to the Bohemians' musicians emergency and relief fund, are Marx Oberndorfer, Richard Pick and Father O'Malley. The distribution of the moneys is done without any expense. The Bohemians of Chicago are deeply grateful to the music-lovers who helped to make the concert the financial success that it was.

PROKOFIEFF AGAIN WITH ORCHESTRA

At his second appearance with the Chicago Symphony Orchestra at the concerts of January 26 and 27, Serge Prokofieff played for audiences made up principally of professional musicians and regular habitués of concerts and recitals.

Frederick Stock and his orchestra gave eloquent expression to Dvorák's Otello overture and Chausson's B flat major symphony, causing a demonstration by the audience. The orchestra played a *tusch* at the beginning of the concert in honor of John J. Glessner, one of the orchestra's staunchest supporters and a member of the executive committee of the orchestral association for many years, who celebrated his ninetieth birthday by attending the Thursday night concert.

CROYDON HOTEL MUSICALES

A fine series of recitals are being given at the Croydon Hotel. During the past few months the programs, presented every Sunday evening, have brought Watt Weber, tenor, Don Frazier, baritone, Jean Hannon, soprano, James A. Mundy, Negro Choristers, Sylvia Stone, contralto, Lucille Wynekoop, mezzo-soprano, Eric Russel Cook, baritone, Emery Darcy, baritone, Harriet Krauth and Emma Freericks, sopranos, and others.

CHICAGO CONSERVATORY ORCHESTRA

Richard Czerwonky has molded the Chicago Conservatory Symphony Orchestra into a well trained, well rehearsed and capable body of young musicians and the program under his leadership on January 27, at Kimball Hall, was admirably played. Included thereon were the Mendelssohn Ruy Blas overture, Massenet's suite, Scenes Pittoresques, and Two Slavonic Dances by Dvorák. The orchestra distinguished itself also in its accompaniments for the soloists.

The artist students appearing as soloists were George Swigart, Jean Forsythe, Elizabeth Van Pelt, Marion Levine, Edna Thompson and Franz Bodfors, all of whom reflected credit upon their mentors as well as on the conservatory.

REUTER SOLOIST WITH ORCHESTRA

The seventeenth program of the season's symphony concerts was interesting and varied. Conductor Stock, who leaves shortly for his mid-winter vacation, had included a novelty, Bernard Dieter's concerto for piano in B minor, as well as Dvorak's D minor symphony, and had chosen as soloist Rudolph Reuter, pianist.

Appearing for the fifth time as soloist with the orchestra, Reuter elected to present the work of one of his former pupils. Dieter, a local composer born in Napervilie, Ill., and a student of composition with Felix Borowski and Adolph Brune, in his concerto shows himself more an artisan than an artist, a toiler more than a genius. The number lacks imagination, but its demands upon the performers are taxing. The composer writes in the modernistic vein; cacophony reigns supreme in his work, which, however, adds little to the music literature.

The novelty was superbly performed by Stock, the orchestra and the soloist, who won for it and for the composer meritorious success. Interpreter and composer were recalled several times to the stage to acknowledge the response of the auditors. It was, however, in the second part of the program, when he played the Liszt-Busoni Spanish Rhapsody, that Reuter shone brilliantly. His emphatic success left no doubt as to the esteem in which he is held and also as to the manner in which he performed. The other symphonic numbers included the Sinigaglia Le Baruffe Chiozotte overture and Ibert's Escales.

WILLIAM BLAILOCK AT KIMBALL HALL

William Blailock, American baritone, made a successful début in recital, at Kimball Hall, on February 3. It is pleasurable to bestow praise on this young singer, who besides working hard to cultivate his fine baritone voice, has worked on construction gangs, played professional football, ushered in music halls and now holds forth at Orchestra Hall as assistant in charge of service.

Having built an interesting program, Mr. Blailock set forth interpretations such as one expects only from professionals. A young man with a good voice, he has been well trained, a fact which was amply revealed in his singing of numbers by Lully, Caccini and Purcell, as well as more modern songs by Carpenter, Zandonai, Marx, Braine, Head, Griffes, Guion and Kountz. The singer was ably seconded by Isaac Van Grove.

CHICAGO CONSERVATORY ADDS MARGARET STREETER TO FACULTY

The Chicago Conservatory has engaged as director of its school music department, Margaret M. Streeter, authority in the field of school music and educational activities. Miss Streeter has sound musical background and much experience in this work. For several years she was assistant supervisor of music in the public schools of Los Angeles. Following this she was associated for many years with the RCA Victor company in the educational department. She has conducted many normal courses for teachers of the Chicago public schools and is one of the founders of the National Music Supervisors conference. At the present time she is giving lectures on music appreciation over NBC. Miss Streeter's activities at the Chicago Conservatory began with the second semester, February 6.

ANNA GROFF-BRYANT STUDIO NEWS

Anna Groff-Bryant has been appointed co-chairman of the West suburban division of the Chicago Friends of Music and is local chairman of the Friends of Music in Berwyn, Ill. Mme. Groff-Bryant addressed the Berwyn Woman's Club at the regular January meeting, introducing the aims and objects of the Friends of Music, and has enrolled many new members under the Friends of Music banner.

NEW TEACHERS AT THE CHICAGO MUSICAL COLLEGE

Helen Curtis, originator of the Curtis Class Piano Course, will become a member of the Chicago Musical College at the beginning of the summer term, June 25, 1933. On that date, too, Mary Ann Kaufmann Brown, soprano and teacher of voice at the Cincinnati Conservatory, will return to Chicago as a member of the Chicago Musical College.

DR. J. LEWIS BROWNE FOR AMERICAN CONSERVATORY

Dr. J. Lewis Browne, director of music in Chicago's public schools, is to teach during the next summer and fall terms at the American Conservatory of Music. Dr. Browne, composer, organist, conductor and educator, will specialize in liturgical music, on which he is an authority.

Y. M. C. A. CHORUS SINGS

The Y. M. C. A. Hotel chorus of twenty voices under the direction of Jacques Homier, sang a varied program at Kimball Hall, on February 1. The excellence of their work reflected credit upon their able leader.

AMERICAN CONSERVATORY NEWS

The regular Sunday afternoon recital of January 29 featured piano students of Albertine Nelson, Jacob Hannemann and Bertha Fitzek, voice pupils of Harriet Hebert and cello students of Ann Slack.

Frances Anderson, pianist, student of Heniot Levy, appeared with the Swigert Trio in recital at the Shawnee Country Club, Evanston, on January 8, the occasion being the exhibition of the Century of Progress paintings.

Erna M. Keim, mezzo-soprano, pupil of Alice Lee Burrow, and Mischel Fanik, violinist, student of Kenneth Fiske, were presented in recital at the Studio Theatre on January 21. The accompanists were Gloria Fiske and Aurelia Lindell.

The regular Sunday afternoon recital of February 5 was presented by piano pupils of Mae Doelling Schmidt, Aletta Tenold and Grace Welsh, and voice students of Carl Songer.

Mahala McGehee, former pupil of Allen Spencer, appeared in piano recital recently at MacMurray College, Jacksonville, Ill., where she is a member of the faculty.

Raphel Fiegler, for many years a student of Herbert Butler, played the Mendelssohn concerto for violin with the Houston (Tex.) Symphony Orchestra on January 23.

Maren Johansen Hattstaedt, soprano, interpreted a group of songs on the program presented by members of the Musicians Club of Women at Curtiss Hall, January 23.

Recent engagements of Jay Murio, soprano, student of John T. Read, are as follows: scholarship benefit concert, Marshall High School; College Women's Club; Knights of the Round Table; Spanish program, Delta Omicron sorority; Romance Language Reception, University of Chicago.

Kirby Hoon, baritone, student of Karleton Hackett, sang a group of cowboy songs in costume, at the banquet commemorating the eightieth anniversary of Immanuel Lutheran Church on January 16.

Dorothy Rachlitz, eleven-year-old clarinet pupil of Lillian Poenisch, was awarded first place in the recent clarinet solo playing contest conducted in the Junior High Schools of Chicago.

The American Conservatory Symphony Orchestra, under the direction of Mr. Butler, will be presented in a program to be given at the Medinah Athletic Club, February 19. The assisting soloists to appear in piano, violin and vocal numbers with orchestral accompaniment will be students at the conservatory.

Mabel Roberts Walker, contralto, student of Mr. Read, offered a group of songs at the sacred concert of January 20 at the Engelwood Christian Church.

Ann Sabo, contralto, pupil of Charles La Berge, appeared as soloist in the Sunday Afternoon Musicale at the Lawson Y.M.C.A., January 18. She was accompanied by Fern Weaver of the piano faculty.

Lisle Hosford, baritone, former student of Mr. Hackett, has recently been engaged as director of the music department of New Mexico Normal University, Las Vegas, New Mexico.

RENÉ DEVRIES.

Burdino Receives Belgian Decoration

ANTWERP.—André Burdino, French tenor of the Opéra-Comique, the Paris Opéra, the Vienna and Prague State operas, La Scala of Milan, Covent Garden of London, of Bordeaux, Lyon, Marseilles, Barcelona, Antwerp and Buenos Aires, was recently sent for to sing the role of Des Grieux, in Manon, given at the Royal French Opera of Antwerp, in celebration of the twenty-fifth gala of the Aveugles. This annual performance, a benefit for the charitable enterprises of the society, has become one of the artistic and social events of Europe. It is attended by notabilities of many European capitals, and in aspect resembles what we know as the Golden Age of Opera, when courts and society in all their splendor attended their favorite form of entertainment.

Burdino, in the role of Des Grieux, scored a signal triumph. In recognition of his gifts and his high rank in his profession, he was awarded the Leopold II decoration by the King of Belgium.

The performance was under the patronage of General Gilliaux, Commandant of Aeronautics, representing H. M. the King; General and Mme. G. Poulleur; A. Tondeur-Scheffler, Consul-General of France; M. de Tabuenca, honorary president of the Royal Society for the Protection of the Blind; the president of the society, M. Olivier Fabry and Mme. Fabry.

I. S.

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CONSERVATORIES and SCHOOLS

David Mannes Music School News

The first concert in the current chamber music series at the David Mannes Music School, New York, was given on January 22 by the Perolé String Quartet. The program included the Beethoven "Harp" quartet and Debussy's quartet in G minor. The second concert takes place on February 19 and features the Stradivarius Quartet, assisted by Frank Sheridan, pianist. A series of invitation artist-faculty recitals, is announced for the school, on four Wednesday evenings of February, March and April, with Marcian Thalberg, pianist, a newcomer this year to the school's faculty, introducing the series on February 15. Paul Stassévitch gives a violin recital on March 8, and Frank Sheridan will be heard in a piano recital on April 5. The final concert of April 26 is to be devoted to original compositions by Dr. Hans Weisse, Viennese composer, now at the Mannes School for a second season.

* * *

Cornish School Calendar

SEATTLE, WASH.—The Cornish School opened its spring term on January 30.

B. Iden Payne, actor and producer, is guest teacher and is holding a special three months' course in Shakespearean work with the School of the Theatre, with possibly two productions to be given in the Cornish Theatre at the end of the session. The Cornish Players were seen in The Shewing Up of Blanco Posnet by Bernard Shaw, with Tcheko's one-act comedy The Marriage Proposal as curtain raiser, at the Cornish Theatre on February 2, 3 and 4.

A special feature of the spring term is the Orientation Course, planned for high school graduates who are not ready for college, or who do not intend to go to college, but are undecided as to any specific course of study. The course, which is partially elective, includes French, literature, diction, painting, fencing, drama and travel.

Peter Meremblum presented the Cornish Orchestra at the Cornish Theatre last month —their first concert of the current season. The soloist was Aaron Stankevich, violinist. The Meremblum Quartet appeared in concert during the month.

A program devoted entirely to the subject of Rhythm was offered last month. Gertrude Austin gave a talk on this subject as related to the various arts, illustrated by pupils from the drama, music and dance departments.

* * *

Union Theological Seminary Notes

Clarence Dickinson, director of the School of Sacred Music of Union Theological Seminary, New York, gave a recital in December, in connection with the dedicatory services of the new Presbyterian Church, Passaic, N. J. This was a reëngagement following his inaugural recital of last year in that church.

The MacDowell suite played at a recent New York Philharmonic children's concert in Carnegie Hall, New York, was orchestrated by Eugene Devereaux in the course for the Master's Degree, School of Sacred Music, at the Union Theological Seminary (of which Dr. Dickinson is director). Edwin J. Stringham is in charge of the composition and orchestration department.

* * *

Cleveland Institute of Music Activities

CLEVELAND, O.—Alice Chalifoux, first harpist, and Maurice Sharp, first flutist, of the Cleveland Orchestra, and department heads at the Cleveland Institute of Music, gave a program at Samuel Mather House on January 18. Miss Chalifoux offered three pieces of Couperin, Haydn and Rameau, and five Studies for the Harp by Carlos Salzedo, whose pupil she has been. Mr. Sharp, assisted by Jean Martin Buck, pianist, played the Bach sonata in E flat and a sonata by Charles Koechlin. Denoe Leedy, of the piano faculty of the institute, was heard in recital at the Museum of Art, January 13, playing piano works from the sixteenth to the twentieth centuries, including compositions of John Bull, Rameau, Beethoven, Brahms and Aaron Copland. The monthly student recital took place on January 20 in Samuel Mather House. Compositions of Bach, Grieg, Beethoven, Verdi and Saint-Saëns were presented by Douglas Marsh, Naomi Epstein, Dorcas Bame, Eugene Bergen, Harriet Dautel, Grace Chapman, William Kavan, Irene Bessai, Alice Knorr, James C. Brooks, Jr., and Ward Davenny.

Beryl Rubinstein, director of the institute, spoke in the comparative arts course, January 25, on The Development of Keyboard Technic. January 21, seventeen young students presented a program of Mr. Rubinstein's piano compositions, ranging from three groups of children's pieces to a difficult étude. This was the first public performance of these pieces in sequence.

The Cleveland Institute of Music String Quartet gave their third concert on January 25. The program was devoted to quartets of Beethoven. Members of this ensemble are Maurice Hewitt, first violin; Margaret Wright Randall, second violin; Homer Schmitt, viola; Edward Buck, cello. Arthur Loesser of the piano faculty spoke on Domenico Scarlatti in the comparative arts course, February 3. Mary Williams, pupil of Mr. Rubinstein, presented her third artist diploma recital on the same date, playing three Beethoven sonatas. The Two-Piano Club, all of whose members have at one time been students at the Cleveland Institute, gave a program on January 29 at the Lake Shore Hotel. Gladys Wells presented a children's Dalcroze exhibition at the weekly student recital on February 4.

February 8, Mr. Rubinstein and Mr. Loesser presented two-piano music at Samuel Mather House. Their program held the Duettino Concertante of Mozart-Busoni, the Brahms variations on a theme by Haydn, the Debussy suite En Blanc et Noir, concluding with the Saint-Saëns variations on a theme by Beethoven. February 10, the junior and symphony orchestras of the institute made their initial appearance of the season. The junior orchestra, under Edward Buck, is composed of twenty younger students of the institute. They played the overture to the Bach cantata The Reconciliation of the Quarreling Strings, the Bach chorale By the Waters of Babylon, and a German dance of Schubert. The symphony orchestra (Mr. Hewitt, director) has fifty members. They gave a concert last May at Severance Hall. Part of their February 10 program was broadcast over WTAM.

The weekly Saturday children's recital of February 4 brought the first appearance of the Rhythm Band under the direction of Gladys Wells. This band is made up of some of the youngest students, whose instruments include drums, tambourines, bird whistles, triangles and cymbals.

* * *

Michigan State Institute of Music

EAST LANSING, MICH.—The music department of Michigan State College will offer Gluck's opera, Orpheus, on March 9, the first such presentation by the college in recent years. The cast includes Beatrice Brody (Orpheus), Naomi Van Loo (Euridice), and Mary Ellen Davis (Amor), assisted by the college chorus of 100, the college orchestra and a ballet chosen from Orchesis, campus honorary dancing sorority. The production is under the general direction of Lewis Richards, head of the music department. Michael Press conducts, and Fred Patton, formerly of the Metropolitan Opera Company, is stage director, assisted by Prof. E. S. King of the department of dramatics. Ann Kuel.l, of the physical training department, a pupil of Harald Kreutzberg, is directing the ballet. Special stage settings are being designed under the direction of Prof. A. G. Scheele of the fine arts department, and lighting is in charge of C. H. Nickle.

The music department is sponsoring a series of recitals, open to the public, and featuring advanced students from the classes of Mr. Richards (piano), Mr. Patton (voice), Mr. Press (violin), and Alexander Schuster (cello and ensemble). The course holds nine events, one each Monday until March 13. The first concert was on January 16, and brought Marion, Katherine and Irene McKee, Cecile Louise Pollock, Jeanette Eichinger and Naomi Van Loo. Accompanists were Margaret Koski and Archie Black.

Mr. Patton, head of the voice department, is teaching in New York on February 9, 10 and 11, under the auspices of the Michigan State Institute of Music. This is in connection with engagements in the East, among them a broadcast over WTIC, Hartford, Conn., February 6 and an appearance with the Springfield, Mass., Symphony Orchestra, February 17. Mr. Patton will sing Elijah with the Hamilton (Ont.), Elgar Choir (W. H. Hewlett, Director) on February 28, which is Mr. Patton's fourth reengagement with Mr. Hewlett. According to the records of Michigan State College, the registration in the vocal classes has increased fifty per cent since Mr. Patton came.

* * *

Denison University Hears Ralph Leopold

Ralph Leopold's current tour included a concert on January 17 in which he was presented at Denison University, Granville, O., by the Granville Festival Association. The pianist played a Bach-Tausig toccata and fugue, three Chopin pieces, numbers by Arensky, Rachmaninoff, Scriabin, Leschetizky, Debussy and Sauer, and several of his own piano transcriptions of Wagnerian excerpts (Love Duet and Brangaene's Warning, from Tristan and Isolde, and the Ride of the Valkyries).

Harold Bauer Applauded in New Orleans Recital

NEW ORLEANS, LA.—The piano recital of Harold Bauer is still the leading topic of musical conversation here, since some few weeks ago when a large audience reacted to the dynamo of his personality, the masterfulness of his interpretation on the serious side, and the charming strain of an incorrigible Puck which seems to color his presence. Bauer's program was replete in richness of material, and though the selections had probably been heard by his audience on numerous occasions, they acquired in his hands a delightful freshness, with new and different meanings. The program consisted of Busoni and Bauer arrangements of Bach chorales, the Schumann Fantasia in C, a group of Chopin, César Franck's prelude, chorale and fugue, and two Debussy numbers. The recital was held under the auspices of the Philharmonic Scholarship Fund.

Louis Panzeri is achieving success as director of twenty male voices, the Apollo Chorus, which appeared this month in one of its first recitals. Rosemary Gerson Greenberg is the choral accompanist.

The vogue in two-piano playing is being taken up by two of the younger musicians of the city, Attica Aitkens and Sarah Isaacs, who have appeared on several occasions recently and are announcing plans for further recitals this spring. O. M. L.

Edwin Grasse's Engagements

Edwin Grasse, violinist, composer and organist, is booked for frequent recitals in one or more of these capacities. January 20, he was soloist for the Federation of Women's Clubs at the Hotel St. George, Brooklyn;

Photo © Bachrach

EDWIN GRASSE

27, he played an organ program of Russian music at the Brooklyn Ethical Culture branch; February 1, he and Herman Neuman presented a Brahms program over WNYC; 3, he gave a program of violin and organ music at Centenary Collegiate Institute, Hackettstown, N. J., his program including works by Sinding, Grieg, Kreisler, Corelli, Bach, Wagner and Bossi, besides original compositions and transcriptions of his own for both violin and organ. His Promenade on Horseback has just been published.

Hunter and Zoller Adjust Concert Sequence

The second event of the five Lieder concerts which Elsa Alves Hunter, soprano and Elmer Zoller, pianist, are giving at the Barbizon-Plaza, New York, was postponed from Janunary 31 to a date at the end of the series. An operation recently undergone by Mr. Zoller was the reason for this adjustment. The next event in this course is the Schumann program, February 21. This will be followed by a Brahms program, March 7, and a Hugo Wolf evening, March 28. The postponed Schubert concert will conclude the series.

MacDowell Club Presents Genevieve Rowe

The committee on music of the MacDowell Club of New York presented Genevieve Rowe, soprano, winner of the club's young artists' contest, in recital on February 5 at the New York headquarters of the club. Miss Rowe, who is the daughter of Neill O. Rowe, dean of music at Wooster (O.) College, won first prize in the Atwater Kent National Contest of 1929. Her February 5 program consisted of three Mozart songs, the aria Queen of the Night from the same composer's Magic Flute; a French group by Chausson, Debussy and Delibes; and numbers by Hageman, Elinor Remick Warren, Kathleen Manning and Proch.

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Paris Hears Ravel's Concerto

(Continued from page 5)

enthusiasm. I see no reason for going to a hall to hear an infant unless he or she has something God-given to communicate, and little Ruth does not give me that kind of communication. She is as sweet and cunning a tot as ever was, has an extraordinary talent, rippling finger fleetness and a mind of her own. She also has picked up not a few bad tricks. Now is the time to teach her the "straight and narrow" of pianism, and pieces in which legato melody playing is required, are not yet in her line.

CHENEY, ORGANIST

Winslow Cheney, American organist, gave a recital in the American Church of Paris, on a recent Sunday. In view of the setting, his program was necessarily a bit restrained, and I am hoping soon to hear this excellent young artist in a more worldly exhibition. The list he interpreted included Gothic Suite by Boellmann; Berceuse by Dupré; Adeste Fideles by Karg-Elert; toccata by Louis Pierre; the Nymph in the Lake by Karg-Elert; two chorale preludes by Bach; and a toccata, Thou Art the Rock, by Mulet. Mr. Cheney capably exploited the sonorous resources of his instrument, the musical ideas of his composers and the advantages of his well-developed technic.

D'INDY'S LIBRARY SOLD

The portion of his library which D'Indy had not willed to the Schola Cantorum, consisting of autograph scores, was sold at auction in the Hotel des Ventes. It was an exciting occasion for some, for others one of grave and sad emotion. A fragment of Egmont, Beethoven autograph, brought 9,500 francs. Four pages of Mozart elicited 1,650 francs, while an engraved score of D'Indy's music-drama, Fervaal, went at 3,500 francs. A copy of Dante's Divine Comedy, published by Didot in 1862, was sold for 3,610 francs. Les Petites Fleurs de Saint Francois d'Assises, with the Maurice Denis illustrations, went for 9,050 francs. It was gratifying that many important elements of the library were bought by D'Indy's son and grand-daughters, these acquisitions to be offered to the Schola Cantorum and the Opera Library.

BREVITIES

Les Enthousiastes, reunions at which critics, composers, and interpreters get together and talk things over, met the other afternoon for cocktails.

Giovanni dell'Agnola, young pianist from Venice, gave two Paris recitals.

Marcel Delannoy's new string quartet has been played these days in Nantes, Le Havre and Brussels.

At the general assembly of the Société Française de Musicologie, the following were elected to office: Lionel de la Laurencie, Julien Tiersot, G. de Saint-Foix, Paul-Marie Masson, Mme. Rosketh (advisory board); Lionel de La Laurencie (president); H. Pruniers (vice-president); Marc Pincherle (secretary); M. A. Meyer (treasurer); Mlle. Pereyra (assistant treasurer).

Amadeo Baldovino, seventeen-year-old cellist from Bologna, played the Haydn concerto with the Paris Symphony Orchestra.

Germaine Lubin, soprano of the Paris Opéra, received the cross of the Legion of Honor.

Julian Karolyi, youthful Hungarian pianist, performed the Chopin E minor concerto with the Lamoureux Orchestra, conducted by Boutnikoff.

Maurice Lehmann, director of the Chatelet and Porte Saint-Martin theatres, is now a Knight of the Legion of Honor.

Manuel Rosenthal, author of Rayon de Soieries, given at the Opéra-Comique a season or so ago, is collaborating with Nino on an operetta called Bootlegger. Mlle. Florelle, now playing at the Folies-Bergère, is to play the leading part.

Jeunesse, ballet by P. O. Ferroud, is to be created at the Paris Opéra, with Serge Lifar and Suzanne Lurcia in the principal parts.

In connection with the restoration of The Trojans at the Opéra, the Museum of that institution is exposing the original manuscript of the work. On the last page is seen Berlioz' dedicatory inscription to Rosina Stoltz.

Pélléas et Mélisande at the Opéra-Comique is to have new scenery and costumes.

Seidel to Play in New York on February 19

After an absence of some seasons from the New York recital platform, Toscha Seidel is giving a violin program at Carnegie Hall, February 19. The artist last appeared in the same auditorium on November 3, 1929. Herbert Jaffe will be at the piano. Major offerings on Seidel's program are the Vivaldi sonata in E minor as arranged by I. Salmon, the Beethoven sonata No. 10 in G, op. 96, and the Chausson Poème. A closing group of shorter pieces presents numbers by Pugnani-Kreisler, Ravel, Gaubert and Novacek.

Seidel has given performances this season in Great Neck, N. Y.; Stamford, Conn.; Gloversville, Batavia, and Fredonia, N. Y.; Stratford, Ont.; Kalamazoo, Mich.; Beloit and Winona, Wis.; Ames, Ia.; Milwaukee, Wis.; Jackson and Nashville, Tenn.; Jackson, Miss.; Columbus, Ga.; Chattanooga, Tenn.; Charlotte and Wilmington, N. C.; Williamsburg, Va.; Fairmont, W. Va.; Washington, Williamsport and Allentown, Pa.; and New Rochelle, N. Y. Directly after his New York recital he will appear in Trenton and Passaic, N. J., and Amherst, Mass.

Juilliard Opera School to Present Double Bill

The opera school of the Juilliard Foundation, New York, will present a double bill, consisting of Puccini's Gianni Schicchi and Monteverdi's Coronation of Poppea, at the Juilliard Auditorium on the afternoons of February 23 and 24 and the evenings of February 24 and 25. Some of the roles will be taken alternately by two singers. The cast for the Puccini work holds: Gianni Schicchi (Raymond Middleton and Julius Huehn), Lauretta (Ruth Huddle and Ruby Mercer), Zita (Beatrice Gilman and Pauline Pierce), Rinuccio (Charles Haywood and Roland Partridge), Gherardo (John Barr and Jack Seulitrinic), Nella (Helen Marshall and Rose Yelenich), Betto (Mordecai Bauman and Donald Beltz), Simone (Roderic Cross), Marco (George Britton), La Ciesca (Ruth Chapelle and Annamary Dickey), Master Spinelloccio (George Newton), Amantio Di Nicolao (Floyd Worthington), Pinellino (Robert Geis) and Guccio (Gean Greenwell). For the Coronation of Poppea: Poppea (Margaret Olson and Apolyna Stoskus), Ottavia (Janice Krausharr and Florence Vickland), Paggio (Alma Milstead and Helen Marshall), maidservant (Ruth Chapelle and Helen Snow), Ottone (Harold Boggess), Nerone (Malcolm Hilty and Willard Young), Seneca (George Newton and Robert Geis), First Soldier (Lancelot Ross and Edison Harris), Second Soldier (John Barr and Floyd Worthington).

Concert Management Vera Bull Hull Notes

Earl Weatherford, tenor, recently was soloist with the Toronto (Can.) Symphony Orchestra. Foster Miller, bass-baritone, has been engaged for a concert in Hacksensack, N. J., in March, and, with Mr. Weatherford, will give a duet program in Glen Ridge, N. J., and later sing with the Hartford (Conn.) Oratorio Society in Mendelssohn's St. Paul. Florence Hardeman, violinist, recently gave a recital for the Twentieth Century Club of Pittsburgh, Pa.

Frances Hall and Rudolph Gruen, now under the management of Vera Bull Hull, gave a two-piano recital in Elmira, N. Y., on January 26. They have been engaged for a series of NBC broadcasts. Alexandre Barjansky, cellist, was soloist with the Augusteo Orchestra in Rome (Ernest Bloch, conductor) in the latter's own Schelomo, which Mr. Bloch wrote for Mr. Barjansky and dedicated to him. Irene Williams, soprano, Mary Hopple, contralto, Mr. Weatherford and Mr. Miller appeared with the New York Little Symphony Orchestra (Hans Bruno Meyer, conductor) for the Tribute Dinner given Mrs. Franklin D. Roosevelt at the Waldorf-Astoria, New York, February 8, sponsored by the Altrusa Club of New York. Mrs. Hull was chairman of music for the dinner. Mrs. Frank A. Vanderlip was the general chairman.

Peabody Winter Term Begins

BALTIMORE, MD.—The winter term of the Peabody Conservatory of Music, which opened February 1, brought an enrollment which exceeded that of the fall term. Otto Ortmann, the conservatory's director, has many plans for broadening the institution's activities, chief of which is the organization of the Conservatory Chorus, which he believes will fill a need in the community. A number of concerts in addition to the regular Friday afternoon series are being projected, and the work of the Students' Orchestra is to be enlarged.

The Career of Raya Garbousova

Raya Garbousova was born in Tiflis, the capital of the Soviet Republic of Georgia. Her father was a member of the Tiflis symphony orchestra and taught at the conservatory of music. Raya was the youngest of a family of five daughters, all of them musical.

When a baby her fancy was caught by a double bass, and her father made her a

Photo by Alban, Paris
RAYA GARBOUSOVA

wooden image of a cello which she treasured and which she "played" without ever tiring of it. There was no doubt about Raya's musical inclinations, and her father decided on a pianistic career. But Raya had her own ideas about this question, and finally he had to give in. At the age of eight she was placed in the cello class of Professor Mignar at the Tiflis Conservatory, from which she graduated with honors at the age of fourteen. The local government gave her a scholarship to go to Moscow, where her artistic career began.

Raya Garbousova had already appeared before the public at the age of nine, but her parents did not want her to become an infant prodigy. At fifteen there followed a series of concerts in Moscow, Leningrad and other large centres of Russia. In 1925 she left Russia. Her first appearance in Berlin, in June, 1925, was a tremendous success.

The following seasons saw her in Paris, London, Italy, Holland and Spain in her own recitals and with most of the leading orchestras of Europe. During the 1932-1933 season she is engaged for tours of England, Holland and Spain, whence she proceeds to Syria, Egypt and Palestine.

Musical Arts Society Holds Candle-Light Program

TENAFLY, N. J.—The Musical Arts Society of Tenafly gave a candle-light musicale on January 22 at the home of their president, Nana Genovese Gazzale. Mrs. Frederick C. Bryant, chairman of programs, presented a list of artists which included Mary Louise Meeker, mezzo-contralto; Giuseppe Di Benedetto and Ralph Di Benedetto, radio tenor and violinist; Mrs. James I. Coddington, soprano; and Joseph Halle Saunders, cellist. Guests of honor were Gina Ciaparelli Viafora, Dolores Casinelli, Gina Pinnera, Delevan Howland, and Dr. Ray Adams. Following the concert, a reception was held by the president and officers of the society. R.

New York to Hear Opera by Kurt Weill

Kurt Weill's students' opera, Der Jasager, which has been performed in Paris and cities of Germany, is to have its American première through the Music School of the Henry Street Settlement, New York.

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STUDIO NOTES

VINCENT J. NOLA

Artist-students of Vincent J. Nola were heard at Hotel St. George, Brooklyn, N. Y., January 18, in a program marked by variety of selection and musicianly execution. The participants were Gertrude E. Fiedler, coloratura soprano; Veronica Rey, lyric soprano; and Vincent Tortora, baritone. Paul Creston, composer-pianist, distinguished himself in the double role of accompanist and soloist. So warmly did the audience receive this concert that another program has been arranged for February 22, to be given by a different group of Mr. Nola's pupils. Mr. Creston will play the accompaniments and piano solos. B. C.

THE SCHOENEMANN STUDIOS

Edward J. Schoenemann and Mrs. Schoenemann, piano teachers, gave a musicale, January 28, in their Brooklyn, N. Y., studio. Compositions by Bach, Beethoven, Brahms, Schubert, Schumann and Rachmaninoff were played by Anna Clark, Louise Hurst, Florence Yager, June Warnke, Ella O'Brien, Julia De Long, Marie Debold, Lucille Cusumano, Sophie and Jennie Kret. Julietta Schoenemann offered vocal numbers.

WALTER LEARY

Anna Buhr, soprano, recently gave a program at the studio of her teacher, Walter Leary, of New York, offering Italian, German and English arias and songs. Miss Buhr sings in St. George's Choir. Another recent recital at Mr. Leary's studio was that of his pupil, Dorothy Fee, soprano. She sang German Lieder by Schubert, Brahms, Hugo Wolf, Erich Wolf and Trunk, and one song written by herself. Alice Nichols was accompanist on both occasions.

JEAN SKROBISCH

Chapter Room, Carnegie Hall, New York, was well filled on January 28, when four pupils of Jean Skrobisch sang thirty-one vocal numbers. Classic, romantic and modern composers' songs were presented in professional style. Development over earlier appearances was shown in Nora Dinkov's fuller middle tones, and deep feeling prevailed throughout her singing. Harriet Himmell's dramatic soprano voice won applause, a high B flat climaxing Woodman's Ashes of Roses. Miss Dinkov and Miss Himmell joined in a duet by Hildach, which they sang well. Ida Dinkov's soprano voice has improved in expression, and intelligence and musical aptitude imbues her singing; she united with Nora Dinkov in a duet. Anna Skrobisch has a promising voice, and couples power with good enunciation; she and Nora Dinkov collaborated in the Barcarolle from Tales of Hoffmann. Joseph Adler was a capable accompanist. F. W. R.

FRANCIS ROGERS

Helen Marshall has been engaged as soprano soloist at St. George's Church, New York; Harold Boggess, as bass at the Church of the New Jerusalem, New York; Willard Young, tenor and George Newton, bass, for the Church of the Good Shepherd, Brooklyn, N. Y. All these singers are pupils of Francis Rogers of New York.

ALBERTO JONÁS

Ethelyn Thompson, artist-pupil of Alberto Jonás, and head of the piano department at the Knotts Island School of Music, recently gave a piano recital in Knotts Island, N. C. Her program included compositions by Schumann, Chopin, Poldini, Rubinstein, Jonás Amani and Lecuona.

BARONESS VON KLENNER

Vivian Hoffmann, contralto, artist-pupil of Baroness Katharine von Klenner of New York, has returned to New York and is fulfilling numerous concert engagements. During last month her schedule included a concert at Town Hall with the Adesdi Chorus, 21; 25, soloist with the Evangeline Choir; 27, soloist before the Drama Comedy Club at the Hotel Astor in the afternoon, and in the evening she gave a recital at the Broadway Temple.

CRYSTAL WATERS

Crystal Waters held the second of two student recitals on January 14, at her studio in New York City. Songs by Brahms, Schubert and Grieg, and poems by Sir Walter Scott and Alfred Noyes, comprised the program. Those pupils who sang were Mrs. Russell Bacon, Dorothy Bowers, Mary Chasseaud, Jessie Burger, Anna Marks, Florence Stewart and Glen Raffensperger.

(Continued on page 37)

Press Comments

EDWARD JOHNSON

Edward Johnson opened his eleventh consecutive season with the Metropolitan Opera Company on January 9 in Gounod's Romeo and Juliet. W. H. Henderson said in the New York Sun: "Mr. Johnson returned to us in brilliant voice. His tones have never had a richer and fuller quality, nor have they ever surrendered themselves more completely to the impassioned utterances of the young Montague. Those who heard the purity and soaring ease of his B flat in Ah, leve toi, soleil, and his B natural in the wedding scene must have realized that his vocal powers were at their zenith. Of the elegance, grace and poetic manner of Mr. Johnson's Romeo no opera-goer needs to be told now."

The New York Times carried: "Admirable artist that he is, and fully master of style, his bearing, which makes him a finished and romantic figure on the stage, his diction, his knowledge of the tradition of his role were all shown." F. D. P., in the Herald Tribune: "Last night's performance had expected characteristics. Mr. Johnson's impersonation of Romeo again was artistic and dramatically convincing." Leonard Liebling in the American: "He makes a personable and graceful figure as the youthful Shakespearean cavalier, acts with the required distinction and dash, and sings in a fashion to please those connoisseurs who know their traditions and expect the Gounod measures to be delivered with vocal suavity and delicate musical taste." Charles Pike Sawyer in the Evening Post: "It was a great cast, with Edward Johnson returning to the company, joining Lucrezia Bori, making the greatest pair of lovers on the lyric stage. The pair were in well-nigh perfect voice and sang and acted as if inspired. Small wonder that the audience rose in acclaim. Never before has the scene been better done."

ARTUR RODZINSKI

Artur Rodzinski, recently appointed to succeed Nikolai Sokoloff when the latter vacates the post of conductor of the Cleveland (O.) Orchestra, was guest conductor with that organization on December 29. Archie Bell, writing in the Cleveland News, said: "It was our first peep at him in his official capacity. My private tip to the powers that be (and it will be echoed by the vast majority in last night's big audience) is—grab him, steal him if necessary, tempt him with a salary that's handsome—but land him for the permanent post to be left vacant at the end of the season by Nikolai Sokoloff."

Herbert Elwell, in the Cleveland Plain Dealer, following the same concert: "If asked to name one thing outstanding among his many admirable qualities, I would say at once his sense of musical structure, the feeling of unbroken line and direction conveyed in his interpretations. He spreads a composition before one like a great curtain of lovely designs, suspending it in such a way that it seems to lose all weight. Its sweeping folds fall in just the right lines and curves to give an impression of grace, strength and dignity." Denoe Leedy of the Cleveland Press cites Mr. Rodzinski as "a musician who turns the printed page into something glamorous and enthralling."

NINA KOSHETZ

Nina Koshetz was a recent soloist with the Cincinnati Symphony Orchestra (Eugene Goossens conducting). The soprano was described as follows in the Cincinnati Times-Star: "Nina Koshetz is extraordinary. The voice is a rich, full-throated soprano, developed to its every expressive possibility." In the Enquirer: "A more convincing and warmly emotional series of interpretations for the moment is hardly imaginable, at least not while the spell of the singer's art is still fresh in memory." The latter critic goes on to speak of her "sensational triumph, a triumph attested to by the fact that encore rules had to be broken."

MARGERY MAXWELL

Margery Maxwell, soprano of the former Chicago Civic and Ravinia Opera companies, gave the initial program of the Progress Club of South Bend, Ind., on January 13. "The visit of this renowned artist will be a happy memory for many years to come," was the opinion expressed by the critic of the South Bend Tribune. It was further stated that "she simply thrilled and electrified with her pure lyric voice, her rare delicacy of shading and her charming stage presence. She was grace itself and her program was sung with fine musicianship. The Depuis le jour aria from Louise was Miss Maxwell's outstanding number for tenderness and real heart thrill. Her interpretation of Alleluja by Mozart and Les Filles de Cadiz by Delibes showed off her coloratura capabilities to fine advantage."

CHARLES MADURO

Charles Maduro's Espana was performed recently in Philadelphia by the Pennsylvania Symphony Orchestra (Henry Hadley conducting). Samuel L. Laciar, writing in the Philadelphia Ledger, said: "Mr. Maduro told the writer that all the thematic material was original with him and that national themes were not used in any part of the composition. It was accorded immense applause and Mr. Maduro, summoned to the stage by Dr. Hadley, received an ovation." The Evening Bulletin: "Interesting in thematic material and well worked out." Linton Martin, in the Enquirer: "Mr. Hadley gave the bright but brief work a lilting, lively performance, and in response to the applause summoned the composer to the stage."

ARTHUR LOESSER

Arthur Loesser, of the piano faculty of the Cleveland (O.) Institute of Music, was heard in concert on January 11 at Samuel Mather House. Denoe Leedy, of the Cleveland Press, wrote: "Arthur Loesser, a pianist of keen musical intelligence and pronounced artistic sensibilities, played a program ranging from Mozart to Albeniz. The music was set forth with striking clarity and infinite variety of tonal color, and a cameo-like chiseling of phrase. Rhythms were seized upon and made pungent. No detail escaped the artist's microscopic musical perception. Likewise was the form preserved with intelligence and care."

MARJORIE GARRIGUE

After Marjorie Garrigue's Paris début in the Ecole Normale, the press was unanimous in praise of her work. Not only did one writer find her "one of the most interesting women pianists of the time," but also that she was "in the category of great pianists." Another said that she "played with elegance and finesse, that her knowledge of the piano is perfect, and that she has a very musical temperament." Still another found that "her firm, yet delicate touch, her tone quality, her constant care for expression and the perfect equilibrium of her interpretations were admirable." One critic stated that "her very personal manner characterizes her work, and her interpretations awaken interest. Her conceptions of Bach, Mozart, Franck, Chopin and Debussy were gratifyingly different and fresh."

ETHEL LEGINSKA

The Dallas (Tex.) Times Herald said in its report of the recent appearance there of Ethel Leginska: "The Dallas Symphony Orchestra, under the baton of its guest conductor, Ethel Leginska, performed as it has never done before. As she wove an enchantment over the orchestra, the listeners seemed to lose their identity and to be swallowed up in the stream of glorious melody that the dynamic woman was able to produce." The Dallas Morning News: "After Ethel Leginska's performance Sunday afternoon as both conductor and piano soloist of the Dallas Symphony Orchestra, we favor installation of that sweet old custom of giving the keys to the city. Some sort of ceremony is in order to celebrate the tiny Englishwoman's complete subjugation of us hard boiled colonials. The dramatic fervor and lyric spirit of her direction and then her dual performance in the Rubinstein D minor concerto rather go under the skins of the people to whip them into a fine frenzy of appreciation. The recalls upon recalls passed computation."

(Continued on page 36)

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Malcolm Sargent to Conduct NBC Orchestra in Australia

New Director to Be Appointed at State Conservatorium

SYDNEY, AUSTRALIA. — The Australian Broadcasting Company is making arrangements for overseas conductors to visit Australia. Dr. Wallace, a member of the commission, who is in England, has consulted authorities with the result that Dr. Malcolm Sargent will be the first guest conductor to assist in establishing a National Broadcasting Symphony Orchestra. While in Australia he will also conduct several festival concerts.

Dr. Arundel Orchard, director of the State Conservatorium, is retiring early in the year. Applications to fill this important position have been advertised in the British Empire. The qualifications will be received by a committee in London, recommendations will be made by the Public Service Board, and the Government will appoint the new director.

Arthur Mason, who is Australian born, has been appointed London representative of the Australian Broadcasting Commission. He was for six years the Sydney City organist at the Town Hall. While in England he was the London correspondent of the Sydney Morning Herald for a number of years, and also secretary of the Federated British Music Industries. His chief activities will be the selection of music and plays suitable for broadcasting and arranging for notable artists to visit Australia on behalf of the commission.

The Gilbert and Sullivan Opera Company, which has been touring Australia and New Zealand for ninety-three weeks under the management of E. J. Tait, opened its season at the Theatre Royal. The Gondoliers was presented to a capacity and highly enthusiastic house. Leo Darnton was recalled three times for his interpretation of Take a Pair of Sparkling Eyes, and the Gavotte with Ivan Menzies as Duke of Plaza-Toro was so popular that four encores were insisted upon. Future additions to the repertoire will be the production of Lilac Time and Cellier's Dorothy, and probably The Sorcerer and Ruddigore.

Under the management of Hugo Larsen and in conjunction with Sir Benjamin Fuller and John Fuller, the San Carlo Opera Company, which has been touring the East, will open its season in Sydney in March. Gino Puccetti is to conduct. The operas to be presented include Verdi's Forza del Destino, Boito's Mefistofele, and Massenet's Manon. The company will later travel to other Australian cities and New Zealand.

Collitt's Inn, an Australian historical play, the composition of Varney Monk and Stuart Gurr, had its première at the Savoy Theatre, under the sponsorship of Natalie Rosenwax, of the Opportune Club. A large audience showed their appreciation of its pronounced success by rousing applause. The music and orchestration is full of beautiful melody. The orchestra, customarily under the baton of Howard Carr, had Cyril Monk of the State Conservatorium Orchestra as guest leader. Collitt's Inn is still in existence; and the romance was written in the early days of New South Wales, during the opening of the Victoria Pass Blue Mountains.

The Australian Broadcasting Company, in conjunction with the Music Councils of Australia, Music Week Committee and Music Trade Association, has now completed its arrangements for Australian composers' competitions. Prize money of a considerable sum is already in hand. Dr. Keith Barry, chairman of the committee, says that this will benefit composers in the same way as the Archibald Prize has benefited Australian artists. The closing date of the first composers' contest is June, 1933, the judges consisting of interstate musicians with the probable addition of a visiting British conductor.

At the Forum Club, David Maddison, aged five years, gave his first public recital. He has gained, after three terms tuition, the Carreno Scholarship (tenable for two years), awarded by his teacher Shadforth Hooper. His playing of Beethoven's sonatas created stirring applause from the astonished audience. This infant prodigy played at a students' recital in Justice Harvey's residence, in the presence of the State Governor Sir Phillip Game and Lady Game.

Esther Kahn, president and honorary music director of the International Society of Musical Therapeutics of Australia, has been successful in her work at the Mental Hospitals. This society was founded in New York by Eva Augustus Vescelius in 1903.

The Welsh Choral Society, assisted by the Australian Broadcasting Sydney Symphony Orchestra under the baton of Hector Flemming, gave a splendid performance of The Messiah at the Town Hall. The principal singers were Rene Maxwell, Alice Prowse and Robert Scott. The Hallelujah Chorus, accompanied by an orchestra of fifty instrumentalists, created enthusiasm and applause from a crowded house.

ELIZABETH PLUMMER.

Professor Straube Honored

BERLIN.—Prof. Karl Straube, choirmaster of the famous St. Thomas Church, present-day incumbent of the post held by Bach, has been awarded the Goethe Medal for Art and Science by President Hindenburg on the occasion of Straube's sixtieth birthday. P.

Young Folks' Symphony Concert Largely Attended

NEW ROCHELLE, N. Y.—The Young Folks' Symphony concerts (L. T. Leonard, conductor) began their seventh season in the Senior High School Auditorium on January 28, when Percy Grainger was piano soloist in his own Children's March. Mr. Leonard invited the composer to attend the concert, and before the opening of the program Mr. Grainger volunteered to play the piece with the orchestra. This he did, to the delight of the youthful audience.

Mr. Leonard followed his usual custom at this concert by introducing the instruments of the orchestra, with explanations and comments. His program included Beethoven's Turkish March, to demonstrate the effect of full orchestra; the andante from Mozart's Kleine Nachtmusik, for the strings; and Johann Strauss' Pizzicato Polka to illustrate plucked strings. The conductor's own arrangement of the chorale from Wagner's Meistersinger brought forward the brass, woodwind and percussion sections. Other numbers were MacDowell's Scotch Poem and Haydn and Rossini excerpts. The children were alert and responsive, and the number of volunteers to answer Mr. Leonard's questions was indicative of their interest, as well as the large number who had attended in previous seasons. Three concerts comprise this series, the second of which is set for February 25, with Miriam Marmein as the featured artist. N. C.

Myra Kinch Gives Dance Recital in Tucson

TUCSON, ARIZ.—Myra Kinch gave a brilliant and varied dance program here, following a series of fourteen performances in Los Angeles and a week of appearances in San Francisco. Miss Kinch combines youth and natural grace with a keen sense of drama and its projection. She is fully cognizant, too, of the potency of color, and her costumes are artistically conceived as well as appropriate to each impersonation. Spanish, Slav, Oriental, Aztec, Gypsy—the shifting episodes of her program delighted the audience with their contrast of mood and motion. For several dances she used masks with much effectiveness, notably in Aztec and Chinese numbers. There was also a group of satires—the affectations and mannerisms of a prima donna, a show girl, and other sketches. For the weird Incantation number, Miss Kinch enhanced her height by long, trailing sable draperies and unusual lighting effects. She was applauded zealously by her audience, and compelled to grant encores. Musical background was supplied by Manuel Galea (piano) and Hector Bartley (percussion), the former also playing solos. C. N.

YOUNG VIOLINIST TO APPEAR

NOAH BIELSKI and RAPHAEL BRONSTEIN, his teacher. The eleven-year-old violinist gives a recital at Carnegie Hall, New York, on February 15, playing Ciaccona by Vitali-Auer, a concerto by Paganini-Wilhelmj, and numbers by Tschaikowsky-Auer, Isidor Lotto, Ysaye and Vieuxtemps. Emanuel Bay will be at the piano. (Photo by Delma.)

Stewart Forming Opera Company

William G. Stewart, baritone, member of the old Castle Square and Savage Opera Companies, lately a resident of California, is in New York, and plans to organize an opera company whose purpose is to produce in English works other than those of Gilbert and Sullivan.

Harold Dahlquist Sails

Harold Dahlquist, English baritone, sailed from New York February 3 on the SS. Aquitania. Mr. Dahlquist is scheduled for concert appearances in England. His next London recital takes place on March 16.

Press Comments

(Continued from page 35)

HELEN GLEASON

Helen Gleason, the young American soprano who made her début with the Metropolitan Opera Company as Bersi in Andrea Chenier, on November 25, has made several appearances since then, including that of Musetta in Boheme on January 4.

Commenting upon that appearance, the New York Times said: "Helen Gleason, singing her first full length role at the Metropolitan last evening came nearer than have

HELEN GLEASON

most recent aspirants to capturing the crown of a 'grand opera soubrette.' Young, slim and smiling, light haired and light voiced, Miss Gleason, with a touch more of diablerie, might have recalled to spectators of the older sort a famous Musetta of the name of Fritzi Scheff. And it has taken as long to get back 'Fritzi's little devil' as it did to break the jinx of Carmen after Emma Calvé."

The Herald was of this opinion: "The young New York soprano's first impersonation of this role was highly attractive in appearance, vivacious and endowed with mainly traditional characteristics. Miss Gleason was liberally applauded for a generally effective performance." The American called her a "dainty Musetta but a sprightly hoyden."

The Evening Sun said of her debut in Andrea Chenier: "She gave pleasure by her pleasing voice, sprightly action and good make-up as a mulatto." The Post wrote: "The voice, a light soprano, sounded fresh and true."

BERENICE ALAIRÉ

The Herald Statesman of Yonkers, N. Y., devotes a column of space to the Chaminade Club concert of January 10, with Berenice Alairé, coloratura soprano, soloist. The report read in part: "Berenice Alairé is a remarkable young person, quite naïve and refreshing in her little mannerisms, and possessing a Pons-like voice of extreme purity and flexibility; in her teens, her platform presence scintillated with the brightness of youth. She sang airs which would test any living soprano; vocal difficulties which would affright more mature singers were overcome with the easy confidence of youth, and she gave her audience the full range of a voice that surely is to win world acclaim."

EGON PETRI

Egon Petri was soloist with the Chicago Symphony Orchestra on December 29. Herman Devries in the Chicago American spoke of the pianist's "technical mastery and the sincerity that is impregnated in everything he offers." Eugene Stinson, writing in the Chicago Daily News, said: "There is at present no adequate space in which to discuss all that Mr. Petri's attainments have added to our perspective upon the piano technic and upon music in general. It must be sufficient to say that he maintained the distinguished standard which has made his two appearances with the Chicago Symphony outstanding events; that he approached music with a vision and aim totally his own, new and illuminating; that his endeavor is to subordinate an overwhelming technic to musical interpretation which is literal to the composer yet tinctured with the individuality of his own makeup; that his makeup combines the most critical impartiality of taste with the most spontaneous sympathy of heart and that his playing is not more remarkable for those qualities which invite one to later reflection upon its depth than for those qualities which sweep one immediately into the current of a commanding musical intellect and of a serious but exciting mode of execution."

The Montreal Gazette, following Mr. Petri's concert in the Canadian city on January 9, said: "Mr. Petri moves in the sphere of the great ones of music. One thinks of him in terms of Toscanini and Rachmaninoff. The fact that he is a superb master of the piano takes second place when he is considered as a musician."

The Los Angeles Times, after Mr. Petri's appearance there with the Los Angeles Philharmonic: "The second concerto for piano and orchestra by Brahms is a work most pianists rightly stand in awe of. Herr Petri is one of the rare ones equipped to master it. Gigantic is the word which describes his technic, his mental grasp and his tone. Nor did he lack in a tone of soft, clear beauty."

On January 16 Mr. Petri played in Grand Junction, Colo., at the home of Mrs. James Purcell. According to the Grand Junction Daily Sentinel: "The program was one that was ideal for the intimate recital in a private home, and the wonderful singing tone of the artist could be enjoyed to the utmost. The program was not arranged formally in advance, the artist drifting from one number to another in response to the enjoyment he must have felt in his audience."

MARGUERITE RINGO

Marguerite Ringo, American soprano, has been appearing in leading operatic roles in Italy. After one of her delineations of Tosca, the Neapolitan newspaper Il Corriere di Napoli recorded that she "carried off an authentic success with the beauty of her voice, beautiful timbre, brilliant high tones, warmth and effective interpretation." Il Mattino, also of Naples: "Artist of first rank." Rome (Naples): "An enormous audience last night heard the repetition of Tosca in which the splendid Margherita Ringo—exquisite singer and most intelligent artist—confirmed to the fullest the success of her début." The same paper, several days later: "Her clear voice and fine diction bring her enthusiastic applause even during the performance." Il Secolo XIX of Genoa carried: "Among the artists we mention above all the protagonist, Margherita Ringo. Rare singer and skillful actress, she impersonated Floria Tosca splendidly. She has an imposing figure, and, better still, a valuable voice well controlled, fluent, sonorous."

Il Piccolo (Genoa), after a performance in Il Trovatore: "Voice limpid, brilliant, perfectly trained with unusual histrionic attributes." The Nuovo Cittadino (Torino): "A Tosca greatly to be admired for the efficacious acting and for the beautiful expression of the singing." Il Popolo di Roma (Campobasso): "Beautiful, fresh voice and fine acting." Il Popolo D'Italia (Milan) said of her presentation of Aida: "A beautiful interpretation of the part, helped by pleasing quality and extensive range of voice." Il Messagero (Rome): "The beautiful, large and warm voice, controlled by her temperament, her plastic art and acting betrayed the spectators into an ovation."

NELSON EDDY

Nelson Eddy, baritone, was presented by the local Community Concerts Associations in Fort Wayne, Ind., January 17; Kalamazoo, Mich., 18; and Saginaw, Mich., 19. The Fort Wayne News-Sentinel said: "An artist must possess a sixth sense, as it were—a sense which transcends but never does violence to the demands of technical proficiency. Mr. Eddy is endowed with this qualification to a high degree." The Kalamazoo Gazette: "Smooth, round and resonant, his voice gives the impression of unlimited reserve. His singing is effortless, yet there is a wealth of color and a cello-like timbre that leaves a feeling of satisfaction with every tone." The Saginaw Daily News: "Nelson Eddy stepped out of the conventional role of concert artist Thursday night to captivate a Saginaw audience with his mimicry, his rollicking good-humor and his impersonation of a dozen characters in as many parts of a care-free, happy world. A big man with a big voice, perfectly controlled and used effectively. His offerings for the evening were nearly doubled in number by long periods of applause accorded each of Mr. Eddy's appearances."

Following a concert in Portland, Me., January 23, the Portland Press Herald printed: "Throughout the evening the artist kept his audience in constant *rapport*. Mr. Eddy displayed a voice of exceptional quality, even throughout its wide range and well handled at all times. He brought many a lesson in diction, breath control and effortless production." The Troy Record, Troy, N. Y., reviewed the baritone's appearance of January 26 in that city as follows: "His is a baritone voice rich, round and amply powerful, as magnificent in its mastery of control as it is skilled and discriminating in its subtlety."

STUDIO NOTES

(Continued from page 35)

VIRGINIA COLOMBATI

Virginia Colombati presented several of her pupils in a recital at the home of Mrs. Walter R. Benjamin, New York City, on January 22. Mary Benjamin, contralto, opened the program with songs by Canter and Tosti, revealing a voice of exceptional quality. She was well received. Teresa Luraschi, soprano, who followed in an aria from Rossini's Semiramide, possesses a soprano voice of flexibility and volume.

VIRGINIA COLOMBATI

Bettina Grobel, active in concert work at the present time, is a lyric soprano, and sings excellently and with impeccable diction. Songs by Tirindelli and Strauss were contributed.

Barbara Scudder, who has worked a little over a year with Mme. Colombati, surprised everyone with her poise and finesse in the performance of two numbers. Edith Ferrara, also a youngster of promise, did well with a Mozart aria and a song by Paisiello.

Another full-fledged artist who delighted her listeners, was Teresa Campeau, who sang Lullaby by Gretchaninoff and El Carro del Sol by Serrano.

Harold Morris, a fine baritone, sang Caro Mio Ben by Giordani and Burleigh's Weepin' Mary. A serviceable soprano voice is that of Margherita Burnside heard in two Donaudy selections in which she was cordially received. Alma Dormagen revealed intelligence and musicianship, and with the assistance of Marion Nugent, violinist, she sang Mugnone's Rispetti Toscani. Lucille Dorward, coloratura soprano, sings artistically, and was heard in songs by Huntington Woodman and Chaminade.

There were additional contributions by the Misses Grobel, Luraschi, Campeau, Benjamin and Dormagen, with the Valzer from Gounod's Mirelle, arranged by Mme. Colombati, closing the effective program. Marie Gasperoni and Marion Nugent were the accompanists. J. V.

NORMAN JOLLIFFE

Students from the New York studio of Norman Jolliffe have been fulfilling a number of engagements. A quartet of Mr. Jolliffe's pupils sang a special Christmas morning service at the Methodist Church, Madison, N. J. The quartet's members were Marie Langdon Andrews, Louise Banter, William Schrader and Arthur Huson. In the evening, Mrs. Andrews and Mr. Huson, with Marian Adam and Fred Gummick, sang Buck's The Coming of the King at the Central Presbyterian Church of Madison. Mr. Gummick was a soloist in Handel's Messiah with the Columbia University Chorus at the Riverside Church, New York, on December 19, substituting at the last moment for a previously engaged tenor who was ill. January 11, Mr. Gummick was soloist with the Banks Glee Club at Carnegie Hall, New York. Marie Langdon Andrews was engaged to sing for the Glen Ridge (N. J.) Woman's Club, February 6, and in a benefit concert for crippled children in East Orange (N. J.), February 20. Earl V. Guy, baritone, sang the leading role in Gilbert and Sullivan's Trial by Jury in Cranford, N. J., last month. Florence Lyons, soprano, is heard regularly on the air from WOV and WCDA.

RUTH SHAFFNER

Ruth Shaffner recently held a studio workshop tea at which her pupils sang for each other and received constructive criticism. Another such tea is scheduled for the latter part of February.

Edith Sangerstrand, soprano, appeared recently as the soloist at a concert of the Metropolitan Life Insurance Company Band, when she was heard in numbers with band accompaniment. This was a reëngagement from last season. She also was heard recently over WFOX and in a benefit concert at the Emanuel Swedish Church of Brooklyn, N. Y. Lillian Pelham sang at the Bayside (L. I.) Women's Club. She assisted in a program at All Saints Church, Bayside, on January 16. Florence Griffin was heard at Oyster Bay (L. I.), in several concerts during the Christmas season. She is also a member of the Harmony Trio of Oyster Bay. Mildred Van Sise, of Oyster Bay, is also a member of the Harmony Trio. Walter Moberg, tenor, of Danbury, Conn., in addition to his duties as soloist at First Church of Christ Scientist, fulfills engagements throughout the surrounding territory.

OSCAR SEAGLE

Oscar Seagle is spending the winter in Paris, where he has been joined by a number of his pupils. Mr. Seagle has taken a house in the Parc Monceau district to which is attached a small theatre used as a studio and for musicales. On New Year's Eve the theatre was transformed to represent a French restaurant, and a program was given by Seagle pupils. Among those appearing were Penelope and Rebecca Tarwater and Margaret Wilson, all Southerners, in Tennessee mountain songs and Negro spirituals; the Marquis and Marquise de Cologne and Dorothy Orton, in costumes of the "90's", singing popular French chansonettes of that day; the Olowan Male Quartet; and Peter Chambers, in folk songs, for which he accompanied himself on the guitar. Later, more serious music was heard, a piano group by Jean Hector Dansereau and songs by Mr. Seagle finishing the program.

Mr. Dansereau is connected with the Seagle studio as coach. He was with Mr. Seagle for some time in America. Later he was in the Jean de Reszke studio in Nice and after de Reszke's death accompanied Mary Garden on tour in America. His wife is the former Muriel Tannehill and has appeared in opera and concert in Europe.

The Olowan Male Quartet (Francis Randolph, Brantley Watson, Fred Hetzler and Stanley Reyes) are fulfilling engagements in the American Colony of Paris, having appeared in several salons and before American societies. At a recent tea given by Mr. and Mrs. Dansereau they sang two groups, accompanied by Sam Selman. Among the guests were Mme. Philippe, Mrs. Garden and Mrs. Walsh (sisters of Mary Garden), Carleton Gaould, Mr. and Mrs. Seagle. The quartet also sang at the Versailles home of the Gardens.

Mr. Gaould, a former pupil of Mr. Seagle, is appearing at the Opéra-Comique in bass roles. Mr. Gaould came with Mr. Seagle's group to Nice several years ago and has been singing opera since that time in Deauville, Cannes, South America, and last year at the Metropolitan.

Mr. Chambers, bass of the former American and Philadelphia opera companies, is singing in Paris. He offered a program at the third of Mrs. Berry Wall's concerts, including French, German and folk song numbers. Henry Froelig, Sam Selman and Brantley Watson, all Seagle students, will be heard in the French cinema, Le Mirage de Paris, being produced by the French company, Pathe Natan. Shirley Sinclair and Mr. Watson are contralto and baritone soloists at the American Church in Paris.

ALICE LAWRENCE WARD

Veronica Wiggins, Annette Simpson and Muriel Wilson, pupils of Alice Lawrence Ward, are all actively engaged in broadcasting. Margery Dreher gave a song recital recently for the benefit of the Newark Garden Club. Ada Clement, contralto, has sung twice before the Musical Home Club of Rutherford, N. J., offering German and Norwegian folk songs. Harold Patrick has been featured over the air and in oratorio, and was soloist at Mrs. Nelson's recent party in the Hotel Suburban, Orange, N. J. Jesse Forker, baritone, and Florence Yoody, soprano, have appeared in concert in Caldwell and Hackensack, N. J. Helene Forker, soprano, has gone to Chicago to sing several concert engagements. Marguerite Zender sang Irish, Scotch and English songs on January 9 at the Newark Contemporary Club, Griffith Hall, Newark, N. J. Winifred Vogelius, contralto, was heard in oratorio in East Orange and Springfield, N. J., and also in The Messiah, in Orange, N. J.

LEON CARSON

C. La Rue Crosson, soprano, and Marie McGoey, contralto, both students of Leon Carson, were heard on January 15 in A Recital Hour at Maplewood, N. J. Mrs. Crosson has a brilliant lyric voice which she displayed in an aria from Massenet's Hérodiade and in French and English songs. Miss McGoey's voice is a rich contralto, used effectively. She offered Italian songs, an aria from La Gioconda and German and English items. There were also duets. Vera J. Kerrigan, pianist at the Carson Studios, played artistic accompaniments. About 100 invited guests attended. V. L.

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NEW PUBLICATIONS

BOOKS

Reviewed by Irving Schwerké

Le Jeu Moderne du Piano, after Leimer-Gieseking; French translation by Olga Cara.

When Olga Cara, Parisian piano teacher, heard Walter Gieseking for the first time, she was struck by the fact that Gieseking's playing "was a perfect realization of the principles on which she based her teaching work." On investigation, she discovered that Leimer, Mr. Gieseking's teacher, had published a book (in German) in which he exposed theories that coincided exactly with Gieseking's and her own method. Enthusiastic over her find, Mme. Cara translated the work into French, thus bringing to light a volume containing many interesting and timely piano playing problems.

Le Jeu Moderne du Piano is an exposition of a rational and comprehensive method of piano technic, as Gieseking says in his preface, "it is the basis of his piano technic," adding that he is happy to emphasize that he owes all his pianistic education to Karl Leimer, whose pupil he was from 1912 to 1917.

All the phases of technic and interpretation are apparently discussed and the explanations given are clear and concise. There are numerous musical examples giving precious indications on phrasing and fingering, as well as helpful hints on how to study and memorize. In short, a text-book that should interest every student and teacher, especially in countries like America, where Mr. Gieseking's art is so universally admired. (Editions Max Eschig, Paris.)

* * *

Reviewed by Margaret Harris

Canto e Scena, by Giuseppe Russitano.

A practical pamphlet on the art of singing, particularly in its operatic aspects. The author is distinguished today as one of Italy's leading teachers of *bel canto,* with an enviable record of personal achievement in the past.

He appeared in the old days with such artists as Melba, Nordica, Eames, Calvé, in the tenor roles of opera, and his book is illustrated with photographs which show him in the most important of those parts. Mr. Russitano succeeds in putting a great deal of information into a few words. He does not argue or theorize, but states facts, and backs them up with diagrams and tables of practical information.

Canto e Scena treats not only of the voice itself, but also of operatic tradition as applied to both acting and singing. For anyone studying in Italy at present, it should prove an indispensable handbook.

The Russitano studio in Milan has the reputation of being a veritable museum of the operatic past, and the maestro himself, after a successful career covering thirty-five years, is still actively associated with La Scala. (Italica Arts Series, Milan.)

* * *

MUSIC

Reviewed by R. M. Knerr

Songs

My Angelique, lyric by Wallace Bruce Amsbary; music by Geoffrey O'Hara.

Sentiment and humor are blended in French-Canadian dialect, which describes the charms of the singer's bride. There is a surprise ending of a homey sort that will amuse audiences. The multitudes that liked The Wreck of the Julie Plante should take this new song to their hearts, for the musical style is similar. For medium voice. (Oliver Ditson Co., Inc., New York and Boston.)

Bless the Lord, by Frank La Forge.

In his sacred number, with text from Psalm 103, Mr. La Forge has given us something different from the average church solo. The music suggests the rugged faith and emotional intensity of the Hebrew Psalmist. The vocal line is dignified but original in its chant-like, pastoral quality, while the accompaniment is unique in its unexpected figurations and rich use of chromaticism. Published in two keys, E and C. (Carl Fischer, Inc., New York.)

Little Sister, words and music by E. Faddegon-Keene.

This song makes a rather maudlin attempt to be pathetic. The verses are about a child dead in infancy "after much pain," a phenomenon which is viewed with a Victorian outlook. The setting has melodic charm, however, which may commend it to women vocalists in search of touching material. (J. & W. Chester, Ltd., London.)

Nirvana and **The Time of Roses,** by Alice Barnett.

Two new numbers by a popular and original song composer. Nirvana, to a poem from John Hall Wheelock's The Beloved Adventure, has a striking and atmospheric vocal line, in which there are chromatic runs against an *ostinato* accompaniment. The Time of Roses sets a lyric by Thomas Hood with a sturdy simplicity suitable to a lover's plaint. The accompaniment is subtly harmonized. Both are issued for medium voice. (G. Schirmer, Inc., New York.)

A Prayer, by Clara Edwards.

Words and music of this song are dignified and strong. The sentiment has a timely quality in its plea for guidance through a period beset with dangers. Although issued as a sacred song, this simple work is suitable for serious occasions other than church services. For medium voice, with piano or organ accompaniment; the range is only an octave. (G. Schirmer, Inc., New York.)

For Soprano and Tenor

Colombina, dramatic episode by Anthony F. Paganucci; Italian words by Alfredo Gandolfi, English version by Berta Reviére.

This novelty for two soloists, which might be effectively done in costume with action, tells the sad tale of Columbine. Angered because of her Harlequin's bibulous habits, she locks him out one winter night, only to relent too late and find him dead on the doorstep. It is rather in the Pagliacci manner, both as to vocal style and sentiment. If desired, the soprano may sing the tenor part also. The piano accompaniment is fairly exacting. (Carl Fischer, Inc., New York.)

Mixed or Female Voices

White in the Moon the Long Road Lies, by Oscar J. Fox; choral arrangements by G. Ackley Brower.

All the merits of this simple, melodious song are retained in Mr. Brower's arrangements, which are, respectively, for quartet or chorus of mixed voices, and for trio or three-part chorus of women's voices. (Carl Fischer, Inc., New York.)

For Piano

Harlequin in Love (Arlequin soupire), by René Demaret.

A graceful and melodic *valse lente,* of light and tuneful fancy. It is also issued in arrangements for voice, for violin or cello with piano, and for small orchestra. (J. & W. Chester, Ltd., London.)

Caress, Slumber Song, by Theodore A. Hill.

An effective solo number, with a vigorous, well-defined melody interestingly worked out. There is a flowing arpeggio accompaniment for the left hand. Of medium difficulty. (J. & W. Chester, Ltd., London.)

Violin and Piano

The Bumble Bee, from the opera, The Legend of Tsar Saltan by Rimsky-Korsakoff; transcribed for violin and piano by Jascha Heifetz.

Alt-Wien, by Godowsky; transcribed for violin and piano by Jascha Heifetz.

In these attractive violin versions of favorite numbers, Mr. Heifetz adds two more to his rapidly growing list of transcriptions for the instrument of which he is a master. As might be expected, the Rimsky bit is a fascinating challenge to the virtuosity of the bow-wielder and will make a breath-taking, sure-fire effect on almost any audience.

Godowsky's tender, nostalgic waltz, one of the favorites of the piano repertoire, is here given a distinguished arrangement, with effective use of double-stopping. It is not too difficult, and should appeal alike to the fairly advanced violin student and to the mature artist. This transcription is sure to win a wide and lasting popularity. (Carl Fischer, Inc., New York.)

The Waltzers, by Herbert Brandvig.

Separately issued, though forming the first part of a Suite in Double Stops for violin (first position) with piano accompaniment, Mr. Brandvig's little intermezzo in waltz time is charming and unpretentious, and well suited for students of the first position. (Carl Fischer, Inc., New York.)

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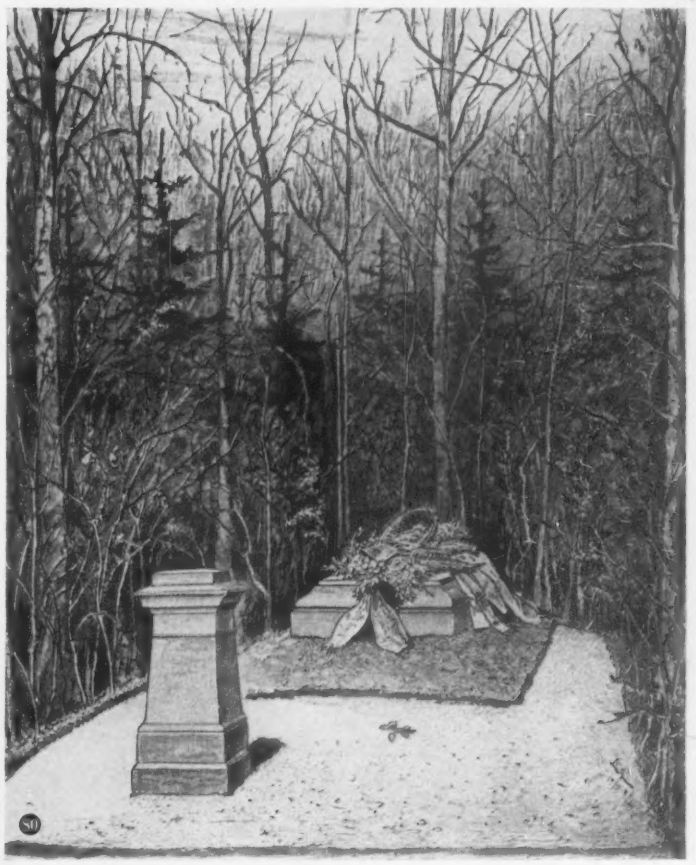
THE FESTIVAL THEATRE AT BAYREUTH,
which Richard Wagner built in the year 1876, will be in 1933, on the fiftieth anniversary of the master's death, the destination of Wagner-loving pilgrims from many parts of the world. (Photo by Wide World, Berlin.)

AN AUTOGRAPH FROM THE SCORE OF DIE MEISTERSINGER
(last scene, third act), which is a striking example of the fine, clear musical chirography of Wagner.

A VIEW OF BAYREUTH, THE WAGNER CITY.
The former residence seat of the Margraves of Bayreuth, in which Wagner built his Festival Theatre, is picturesquely situated on the River Main, in Upper Franconia, and surrounded by wooded hills. (Photo by Wide World, Berlin.)

IN VILLA WAHNFRIED AT BAYREUTH.
Frau Winifred Wagner, the widow of Siegfried Wagner, and the present directress of the Bayreuth festivals, in the large music room of Cosima and Richard Wagner. Behind her is seen the celebrated painting of Cosima Wagner by Lenbach and gifts which were presented to the composer and his wife by princely patrons. The archives of Villa Wahnfried are shortly to be opened for the first time to the public, and many of its treasures will be on exhibition for summer visitors in Bayreuth. The collection includes letters, sketches and other documents that have been preserved in the strictest secrecy. Dr. Otto Strobel will supervise the exhibit.



WAGNER'S GRAVE IN BAYREUTH,
from a drawing by L. Bechstein. Twelve friends attended the simple services held for Wagner in his garden at Villa Wahnfried. At their conclusion, all left the garden, and Cosima Wagner approached the grave. In her solitary presence the coffin was lowered and the grave filled.

(See Inside Front Cover for Additional News Pictures)

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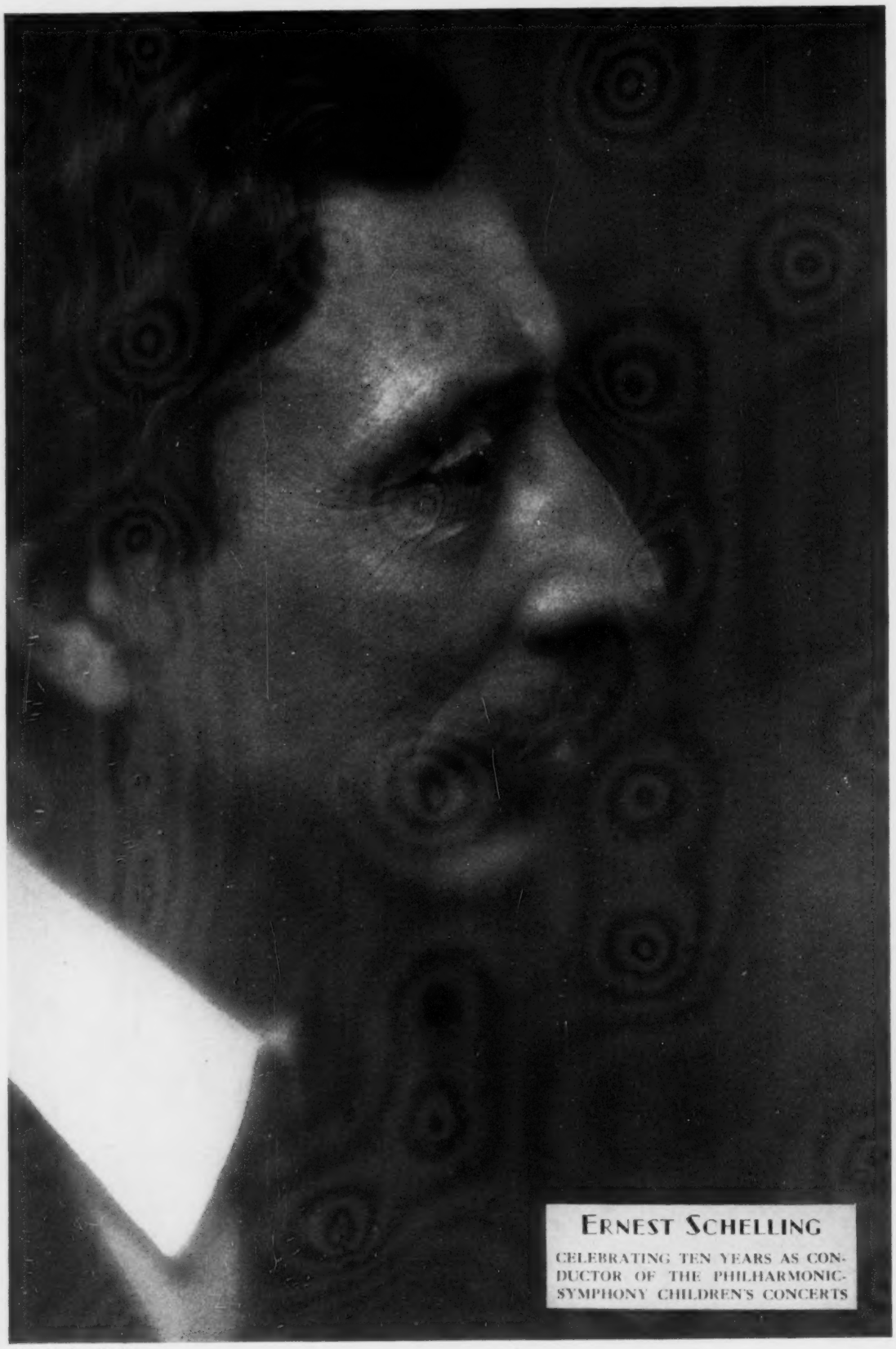

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